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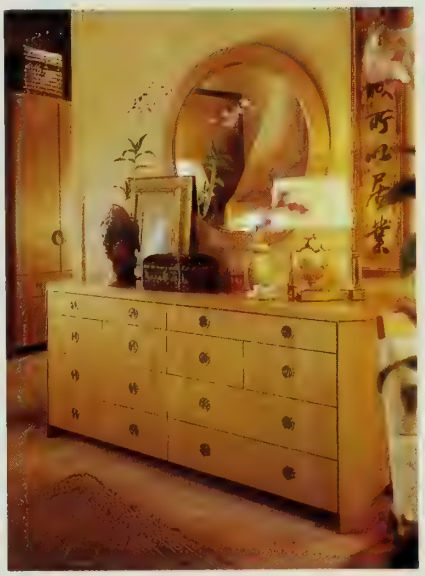
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

Since *Mr. Blandings Builds His Dream House* is one of my favorite films, I was delighted by Anne Edwards's article on her and Mr. Hodgins's "dream house" ("Mr. Blandings' Dream House," June 1991). Perhaps in a future issue you will do an extensive visit with more pictures, as I'm sure the interior matches the beauty and warmth of the exterior.

David Todd
Camarillo, California

Regarding the feature "Mr. Blandings' Dream House," why is there no mention of the Gulliver family? Ida and Jack Gulliver owned Blandings Way for well over twenty-five years. Keeping this fact in mind, can you *please* tell me how Ms. Edwards could ignore these wonderful people and the decades of hard sweat they put into maintaining the home? Let me put it more bluntly: No Gullivers, no home worth writing about. Believe me, if you had ever seen dear Aunt Agnes at age ninety-one, in her floppy straw hat, tending to the gardens out back in the July sun, you would understand my rage.

Jim Mueller
Chicago, Illinois

Thank you for a rustic alternative to slick, urban interiors. Your June 1991 issue was inspiring.

Elizabeth Costello
Boston, Massachusetts

The article by Paul Theroux (Guest Speaker) in your June 1991 issue was excellent. It was a wonderful surprise to find the author who captivated me with *The Mosquito Coast* in your pages, addressing a subject so intimate as his own house. I was also pleased to see stories on such diverse talents as Sandro Chia, Mary Tyler Moore and Jules Olitski. Quite an issue!

Amy Fernandez
Dallas, Texas

I found the Aspen house designed by architect Steven Conger ("Ode to Aspen," June 1991) a show of extraordinary bad taste in today's environmentally conscious world. The immense number of huge trees that were used for his log house leaves a shocking memory at a time when we are encouraging our lumber companies and other nations to protect forest areas. I am appalled by Conger's own naive words "responsive to the environment" and "We're environmental *and* inspirational." And do you believe his statement that the trees had been "killed by beetles or fire forty years ago"?

James J. Ludwig
San Francisco, California

I just received your June 1991 issue. How clever of you to do an entire issue devoted to Before photographs. I can't wait for your next issue to see what your interior designers have done with all those dreary spaces.

Sandy Burnell
San Francisco, California

It appears as though one word were left off the snipe of the June 1991 issue. Surely it was meant to read "*Trash* Collector's Edition." Your magazine has reached a new low, full of corporate *faux*-log junk.

Jacqueline Fraser
Beverly Hills, California

New Yorkers certainly read *Architectural Digest*! I have received more commentary—from friends, colleagues and even other magazines—about my participation in the June 1991 issue of your magazine than I have from being in any other publication. It was a gracious piece. Who could complain about being compared to Jefferson, Soane and Wright?

Hugh Hardy
Hardy Holzman Pfeiffer Associates
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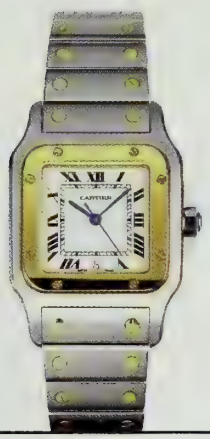
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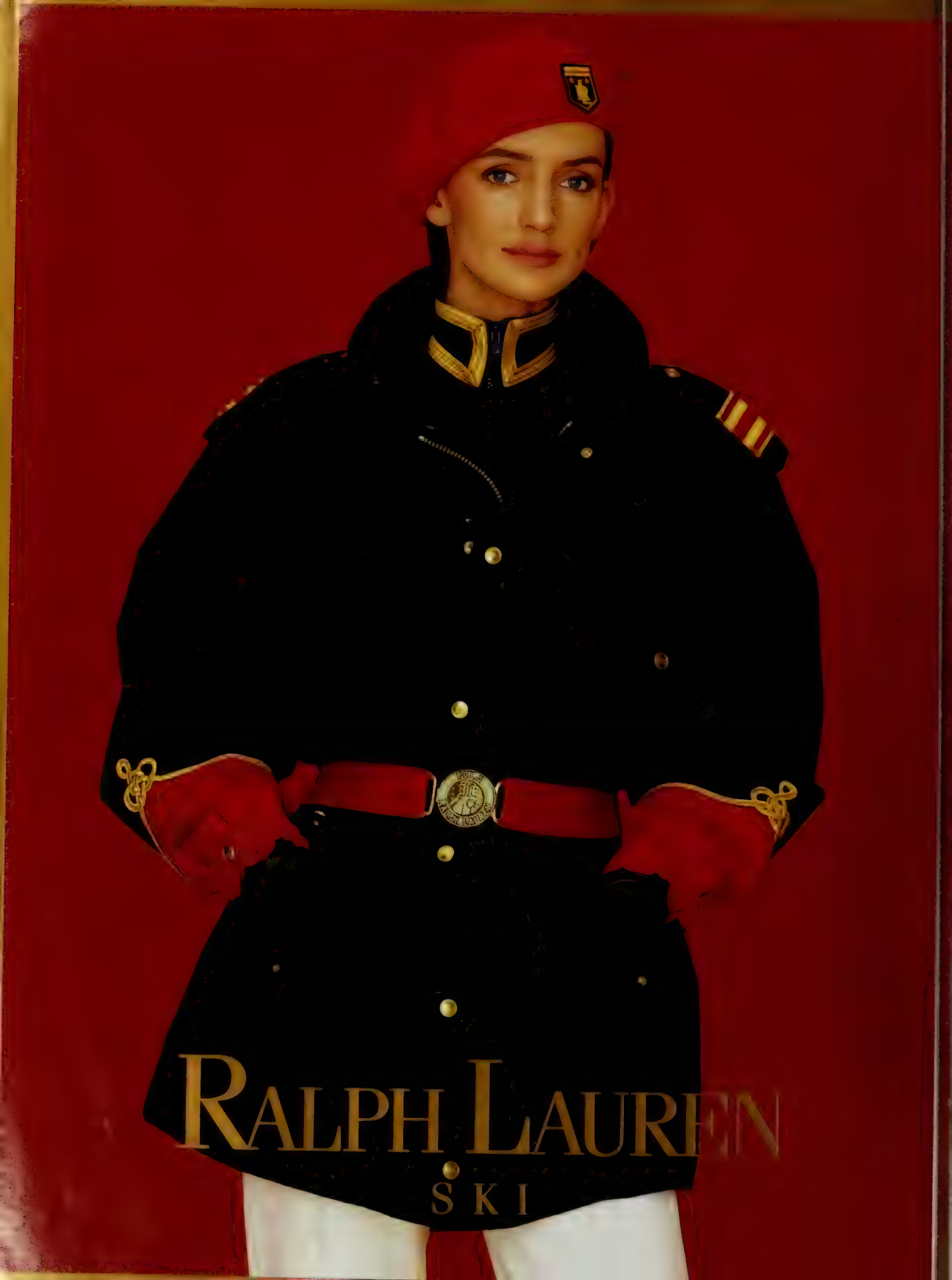


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RALPH LAUREN
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ROB LANG

At Architectural Digest, autumn means New York—the November issue will be our fifth devoted to the city. To celebrate, we visit Madonna in her sleek Art Déco apartment designed by her brother Christopher Ciccone. ("She prefers New York to Los Angeles because when she's here she can relax," he says. "There's a city here—you feel that you are with people, living with the rest of the world. . . . But it still had to be a place she would feel safe in.") Seasoned New Yorkers such as Brooke Astor, Kip Forbes and Carolina Herrera share their favorite shops, while writers such as Christopher Buckley, Susan Cheever, Frances FitzGerald and Brendan Gill offer their own perspectives. And with designs by Mark Hampton, Thomas Britt, Michael de Santis and Juan Pablo Molyneux, the issue is alive with visual style. When it comes to New York, apparently, the fifth time's a charm.

Paige Rense *Editor-in-Chief*


Robert Metzger


Michael Christiano

Connecticut via Japan

"It was an exercise in refinement, a special project from the beginning," says Robert Metzger about the redesign of a country house in Connecticut. His associate, Michael Christiano, adds that since they had worked with the clients on their city apartment, "the trust was already there, and they were willing to try things and take some risks." Among the designers' latest projects are several New York apartments, two houses in Palm Beach and "a magnificent residence in Cincinnati," says Christiano. "It's a thirty-two-room house on the Ohio River, built in the Mediterranean style at the turn of the century. Though its structure will look the same, we could have almost built a new house—and we're finding extraordinary furniture for it." *See page 114.*


Cher

Architectural Digest Visits: Cher

"When you mention Aspen, Cher's face just lights up. Her house is a great refuge for her," says designer Ron Wilson. Cher saw, bought and moved into her Southwest-style house at the end of last year and is now having a 2,000-square-foot addition designed, also by Wilson. Her only problem in the chic ski resort is skiing. She says that her presence in a lift line creates havoc, so she rarely skis, and then only during the off-season. But the unspoiled beauty of the Rockies is what draws her, especially the views she has from every room of her adobe villa, which Wilson furnished with the fruits of a three-day shopping spree. "Cher has always surrounded herself with beautiful things, even when she didn't have much money," says Wilson, who has designed fourteen houses for her over the last twenty years. "It was more difficult then, but she did it." *See page 122.*


EMMA SAMMS

Ron Wilson


ROB ROBINSON

Arthur E. Smith

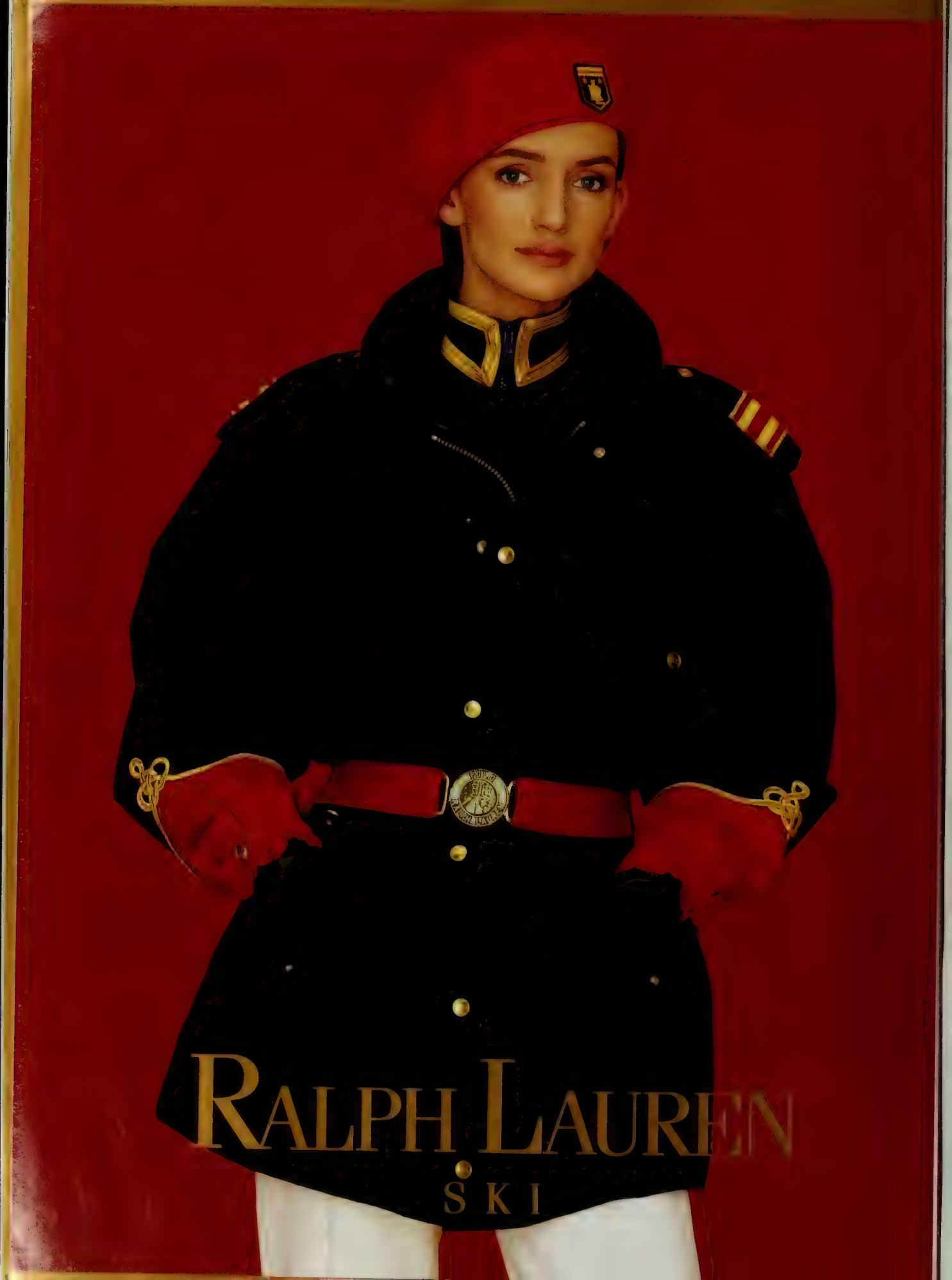
Long Island Passage

Arthur Smith's father, a chemical engineer, hoped his son would follow him into the profession. Yet, noting Arthur's lack of interest, he said, "You'll never be successful at what you do unless you're happy," so Arthur pursued interior design. Indeed, he had always been conscious of his surroundings: When he was a child his parents would find him sleepwalking, moving dishes from one cabinet to another. "Maybe I was already a decorator then," he speculates. After college, Smith came to New York in 1964 and worked for antiques dealer Edward Garratt. There he met Billy Baldwin, who made him his assistant. It was the fulfillment of a lifelong dream. *See page 130.*

continued on page 22


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continued from page 17


CAROL FATTA

William Hodgins

White Heat for Palm Beach

"I like light flooding the place," says designer William Hodgins. A sunny Palm Beach apartment gave the Boston-based designer an ideal opportunity to fine-tune his signature shades of white. "Interiors should be simple," he says. The owners of the apartment, who are from Boston, find their winter residence a pleasant contrast to their traditional environs back home. "Bill's terrific," the wife says, "because he responds to everyone's needs." A twenty-year friendship between the couple and the designer is proof enough that the relationship is a successful one. "We wish we had another room to do," she says. "Bill is loads of fun to have around. He's very witty and bright." *See page 136.*


DERRY MOORE

Lady Victoria Waymouth



Nigel Waymouth

Natural Evolution in London

"I'm actually lazier about my own house than about other people's houses," admits designer Lady Victoria Waymouth. "Once it's done, I don't want to change it—it would take the ceiling falling down for me to redecorate." Her Victorian town house in London includes a studio for her husband, artist Nigel Waymouth, and an entire floor for their sons ("Books and records and children fill up spaces," she notes). "It's definitely a family house—there are two naughty children," the decorator says with a laugh. The degree of comfort she enjoys for herself also applies when she designs a residence for a client. "I can feel so much at home in the houses I've decorated," she explains. "I can visit, have dinner, even stay overnight, and be perfectly relaxed." *See page 142.*


DURSTON SAYLOR

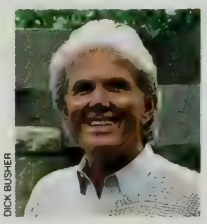
Allan Shope
Bernard Wharton

Architecture: Shope Reno Wharton

"The Shingle Style is truly an indigenous American architecture," says Bernard Wharton of the firm Shope Reno Wharton. "It is our forte, and we like it because it is flexible—wonderfully elegant in its informality." Learning from both history and their fellow architects has become a habit for Wharton and partner Allan Shope. They recently sponsored an architectural series with an illustrious group of speakers, including writers Brendan Gill, Vincent Scully and Paul Goldberger, and architects Robert A. M. Stern, Charles Gwathmey, Richard Meier, Romaldo Giurgola, William Pedersen, Helmut Jahn, Paul Rudolph, Cesar Pelli, Michael Graves, Charles Moore, Thomas Beeby and Stanley Tigerman. The lecture series took place in Greenwich, Connecticut, where the firm is now designing the Bruce Museum of fine arts and natural history. *See page 154.*


DICK BLUSHER

Eric Nagelmann


DICK BLUSHER

Welter Budd Holden

Gardens: Montecito Vistas

"I bought it in ten minutes," says Budd Holden. "I was about to make an offer on the property next to it when I looked over here and asked, 'What about that wonderful old place?' " Today, under the hands of landscape designer Eric Nagelmann, the garden of the "wonderful old place" has made its peace with the southern California drought, spreading flowers, vines and orchards over four acres of the Montecito hills. For its owner—who includes in his current activities such diverse projects as writing a musical, producing a movie, designing a line of women's wear and, of course, creating his renowned interior designs—the garden meets the definition set down by a Chinese emperor centuries ago: a place in which to stroll, to look around and to relax the heart. Like Holden's multifaceted career, it provides a year-round progression of color and growth. *See page 162.*


BILLY CUNNINGHAM

Bobby Short

Bobby Short at the Villa Manhattan

"I have always been a Francophile," says Bobby Short. "France is the most beautiful country. I stayed there for a year in the 1950s and later decided to buy a house. France affords me an anonymity I cannot find in the United States. I had visited Mougins, and it seemed familiar to me, so I settled there. The climate is awfully good, and in a hour I can be in Italy, or I can easily go anywhere else in France. One of the main reasons that France appeals to me, however, is simply the French people. I like them. They are very kind to animals, and that means a great deal, because I take my dog everywhere I go." *See page 168.*


CHRISTOPHER RIPLEY

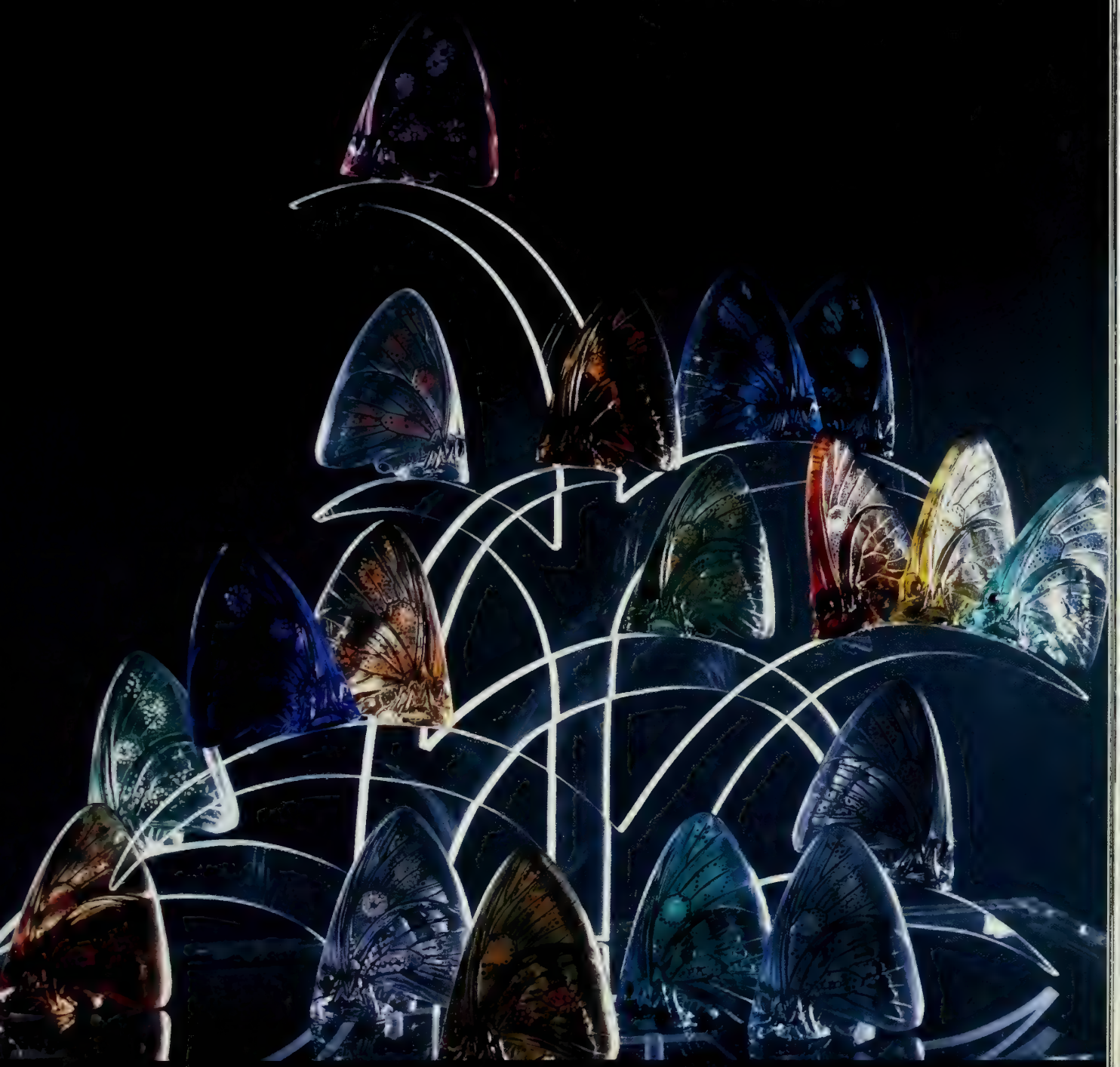
Paul Vincent Wiseman

In the Bay Area Tradition

"The project was unique in that the house is architecturally strong—built by Tracy van Voorhees, a disciple of Bernard Maybeck's—and the clients' collections were so sophisticated," says Paul Vincent Wiseman of a residence he designed in northern California. "It was essentially a matter of organizing." The husband's area of expertise is

continued on page 26

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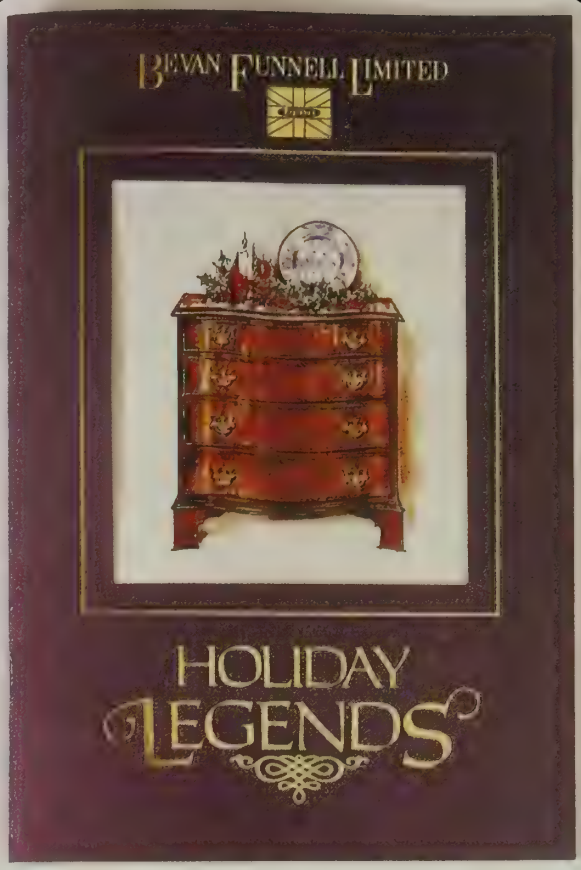


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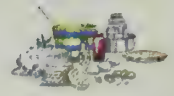
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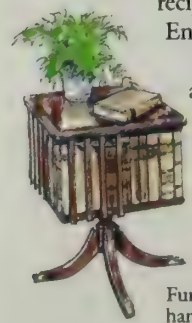


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continued from page 22

pre-Columbian art, and he lived in Latin America for almost five years. "When I was seven years old I started collecting arrowheads," he says. "Soon I was looking under cars in the city to see what I could dig up." His wife, whose interest is in modern art, recalls that they had "some very interesting debates about how to display things." That's where Wiseman's sensibility came into play. "He understood our collections and had fun working with them," the wife says. "The house gave our objects breathing space: What they all have in common is the sense that every detail was touched by someone's hand." *See page 172.*



Alan Jones



Andreas Vourecas-Petalas

Classic Composition in Greece

When interior designer Alan Jones and architect Andreas Vourecas-Petalas were asked by a Greek couple to transform a hillside property overlooking the Aegean in Porto Rafti, the overriding concern was to "respect the views, vegetation and materials," the architect recalls. From his offices in Lausanne and Athens, Vourecas-Petalas, who studied architecture at Princeton, designs buildings in Greece, Switzerland and the United States. Australian-born Jones began his career in London with John Fowler—"the best education I could possibly have," he says. Now based in Munich, he has a shop that deals in the "English country look, adapted to local conditions." At Porto Rafti, Jones not only did the house's interiors but worked closely with the wife on the hillside gardens, in which flowers and plants are bordered by pine, olive and cypress trees. *See page 190.*



JOHN VAUGHAN

Dorrit Egli

International Style in San Francisco

Growing up in Denmark, Dorrit Egli loved a small, inexpensive print that hung in the pantry. "I used to sit and stare at it all the time when I was a little girl," she says. Its subject, three people at a table being served by a maid, is nothing spectacular. The décor of the room in the picture, however—the Ushak rug, the tapestry-covered table, the lace tablecloth and the fanciful silver vases—made a permanent impression on Egli. Her house in San Francisco features all of those things—even, best of all, the beloved print, which now hangs in the dining room. Despite being surrounded with tangible reminders of her childhood, Egli doesn't consider herself settled. The multilingual designer says her favorite country is Italy, but when she thinks of moving, it is to Lago Maggiore in Switzerland, where she once lived. For now, she is content to remain in San Francisco, as she has done for the last thirty years. *See page 196.*□



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CONTRIBUTORS

KURT ANDERSEN is an architecture critic and the editor of *Spy* magazine.

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is at work on the biography of Leland Hayward.

JOAN CHATFIELD-TAYLOR, a frequent contributor to *Architectural Digest*, lives in San Francisco.

SUSAN CHEEVER is the author of five novels and *Home Before Dark*, a biography of her father, John Cheever. Her latest book, *Treetops: A Family Memoir*, appeared last spring.

JOHN A. CUADRADO, who divides his time between Paris and Princeton, writes on the international art and antiques market.

ROBERT FIZDALE, an *Architectural Digest* contributing writer, is the coauthor, with the late Arthur Gold, of *Misia: The Life of Misia Sert* and *The Gold and Fizdale Cookbook*. Their book *The Divine Sarah: A Life of Sarah Bernhardt* was published last month by Knopf.

MICHAEL FRANK, who edited and wrote the introduction to the book of screenplays *Hud, Norma Rae, and The Long, Hot Summer*, works out of Los Angeles and New York.

BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker*, *Happy Times* and *Many Masks*, a biography of Frank Lloyd Wright. *A New York Life: Of Friends and Others* appeared last fall. He is chairman emeritus of both the New York Landmarks Conservancy and the Institute for Contemporary Art.

DALE HARRIS, a professor of literature at Sarah Lawrence College, is a music critic for the *New York Post* and dance critic for *The Wall Street Journal*. He lectures frequently at the Metropolitan Museum of Art and the Metropolitan Opera Guild.

CHARLES JENCKS teaches architectural history at the Architectural Association in London and at UCLA. He has written numerous books on contemporary architecture, including *Architecture Today* and *The New Moderns*.

PETER LAURITZEN, an *Architectural Digest* contributing writer, is the author of *Palaces of Venice*, *Villas of the Veneto* and *Venice Preserved*, among other books.

ROBERT ROSENBLUM is a professor of fine arts at New York University and the author of *Modern Painting and the Northern Romantic Tradition* and *Paintings in the Musée d'Orsay*.

SUZANNE STEPHENS, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York. She also teaches architectural criticism at Barnard College.

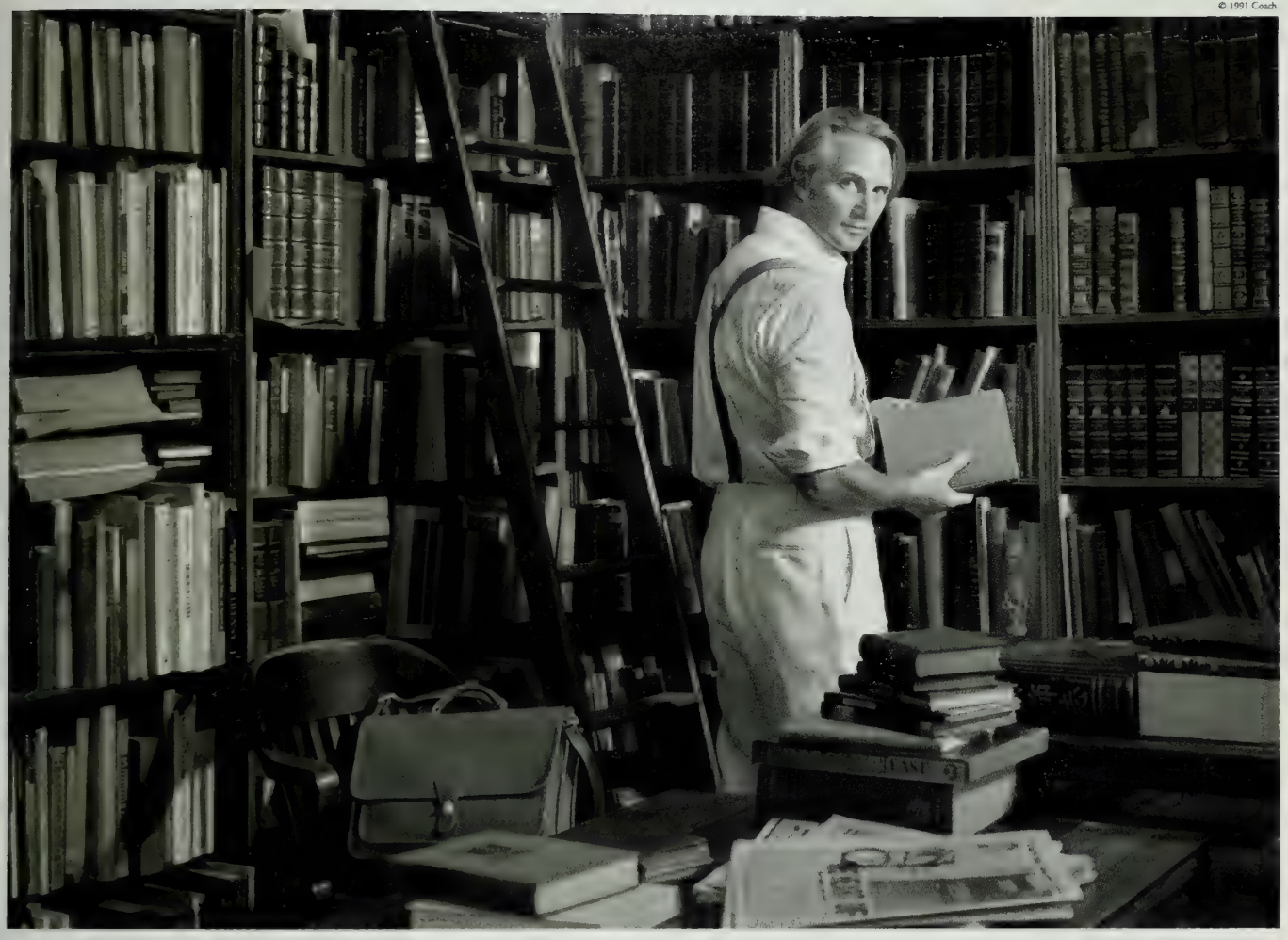
JOHN TAYLOR is the author of *Storming the Magic Kingdom* and *Circus of Ambition: The Culture of Wealth and Power in the Eighties*.

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won the National Book Award in 1986. She is currently working on a biography of Colette for Knopf.

JAMES S. WAMSLEY, a native Virginian, is the author of *American Ingenuity*, as well as a number of books on Americana and travel.



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BRENDAN GILL: KINGSCOTE

Architectural Heritage of an Original Newport Cottage



PHOTOGRAPHY: RICHARD CHEEK/COURTESY THE PRESERVATION SOCIETY OF NEWPORT COUNTY

ABOVE: Kingscote, built in Newport, Rhode Island, by George Noble Jones, stands as testimony to the rich history of two families. A picturesque example of Gothic Revival, it was designed by Richard Upjohn in 1839 and has been maintained by the Preservation Society of Newport County since 1972. Kingscote is open to the public, and many of the pieces assembled by the generations that lived there are on display. It was typical for wealthy southerners like Jones, who was from Savannah, Georgia, to spend their summers in Newport. Jones, however, was one of the first to actually build his own cottage, ensuring Newport's subsequent status as a resort town. In 1863 the house was sold to William Henry King, a successful businessman in the China trade. BELOW: The twin parlors are decorated with the original furniture of the King family.

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As a center of commerce, Newport in the nineteenth century lost out to its rival cities in part because of the decline of the so-called triangular trade



continued on page 32



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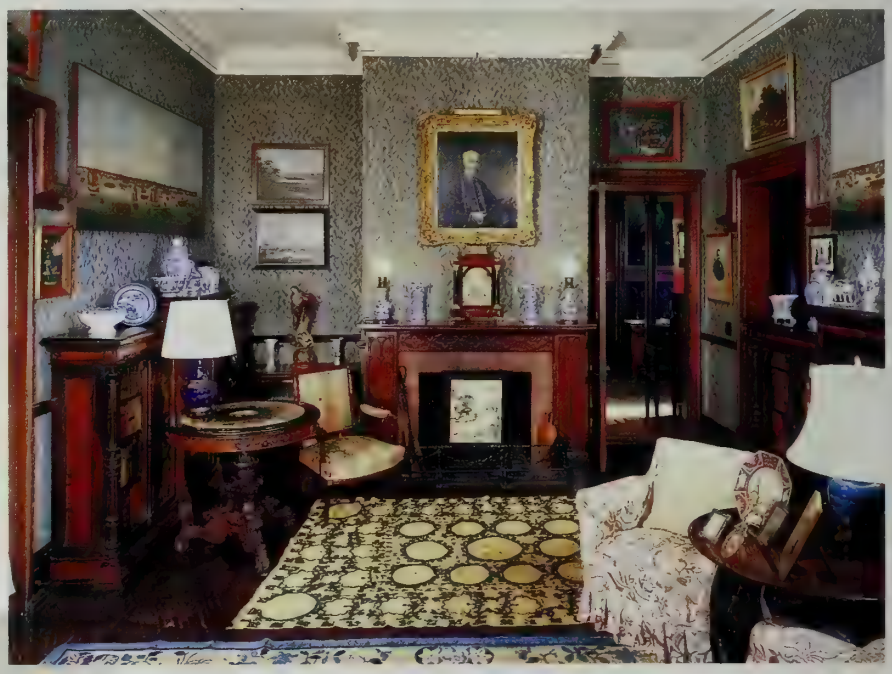
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Architectural Heritage of an Original Newport Cottage
continued from page 30

RIGHT: During his time abroad, King gathered a large collection of 18th- and 19th-century Export porcelains and paintings, some of which are exhibited in the library. Above the fireplace is a portrait of a senior Chinese merchant and friend of the King family given to William King when he retired at the age of 32.

Born in England in 1802, architect Richard Upjohn was an avid practitioner of the Gothic Revival style, evident in the many churches he designed. In 1857 he founded the American Institute of Architects. BELOW: Kingscote, seen in a sketch taken from a watercolor by Upjohn, was one of his earliest residences.

BELOW RIGHT: The Queen Anne–style dining room was designed by Stanford White of the young firm McKim, Mead & White in an early-1880s addition by King's nephew David, who gave Kingscote its name. A mahogany screen, right, could be removed to transform the lavish space into a ballroom.



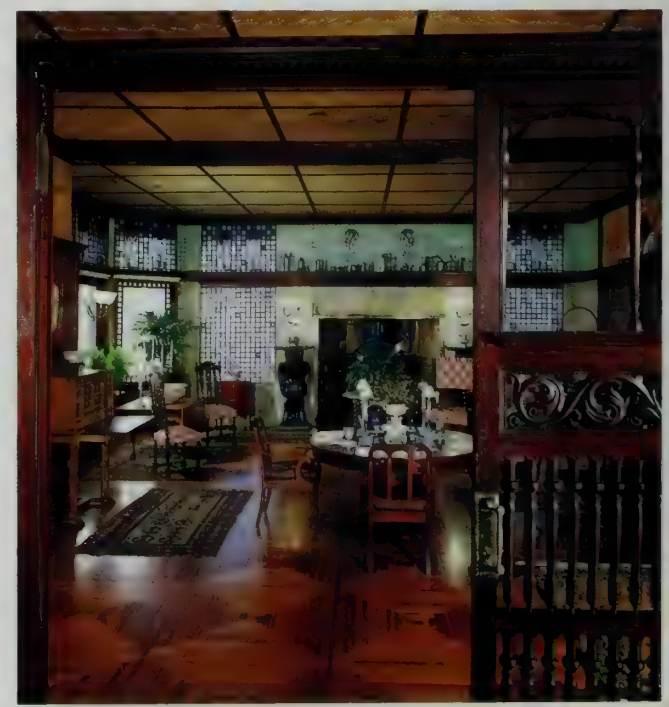


COURTESY THE PRESERVATION SOCIETY OF NEWPORT COUNTY

Upjohn was trained as a cabinetmaker and "architectural carpenter." Having emigrated to the United States in 1829, he had established a modest architectural practice by the middle 1830s, first in Boston and then in New York. On both sides of the Atlantic, the Gothic Revival style was becoming all the rage for private residences as well as for ecclesiastical structures. In 1841, the same year the Jones house was completed, Upjohn was chosen to

and in part because those cities were better located with respect to the transport of goods by a novelty called railroads. Newport's unsurpassable advantages as a summer resort thereupon provided it with a second life. Fashionable people began to build fashionable houses there, and none was more up-to-the-minute than a Gothic Revival mansion designed by the architect Richard Upjohn, in 1839, for a high-living Savannah plantation owner and businessman named George Noble Jones. The site was a high point of land then at some distance from the heart of town, on a country road that was at a later period to be called Bellevue Avenue. From his windswept acres Jones could look out in one direction over the low-roofed town to the harbor bristling with masts and in another direction to the illimitable sea itself.

Jones chose Upjohn as his architect because he admired a house in the Gothic Revival style that Upjohn had designed for the Gardiner family—into which the dashing young Jones had recently married—in Gardiner, Maine. Born in England in 1802,



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Architectural Heritage of an Original Newport Cottage
continued from page 32

be the architect for Trinity Church in Manhattan, which of the scores of churches he designed throughout the United States remains deservedly his best known.

Upjohn was an ardent champion of the Gothic—he wrote that it was capable of more variety of form and construction than any other style—but he objected vehemently to the castellated mock castles for which his contemporary Alexander Jackson Davis was then winning praise. Upjohn denounced these romantic structures as merely "pretty," and as such "unworthy of anyone capable of appreciating truth in architecture." His Jones house was indeed an honest, four-square structure, with wood cladding that at first glance might have been mistaken for stone. The only decorations visible on the exterior were the Gothic drip moldings over its windows and doors, pendant trefoils bordering the eaves and carved serpentine bargeboards along its steep gables. The interior of the house was made up of high-ceilinged, boxy rooms, rationally distributed around a central core.

With the coming of the Civil War, Jones and his family were reluctantly obliged to quit Newport, shipping many of their belongings back to Savannah. In 1863 the property was sold to Jones's Newport friend and neighbor William Henry King, a bachelor who had made a fortune in the China trade. A couple of years after moving into the house, poor King suffered a "mental collapse" and was placed in an institution, with various members of his family being appointed guardians of his estate. A nephew, David King, Jr., who had also made a fortune in the China trade, was appointed guardian in 1875. He married that year, and his bride, a Virginia belle by the name of Ella Louisa Rives, took a fancy to the house. The couple moved in and began to make improvements to what was considered, by then, to be a very old-fashioned house indeed, unworthy of the social aspirations of a rapidly expanding "new money" Newport.

Across Bellevue Avenue, the recently formed architectural firm of McKim, Mead & White had just designed the Newport Casino. What was more natural than for the Kings to ask their friends Charles McKim and Stanford White to enlarge Upjohn's sober Gothic cottage and bestow upon it a luxurious splendor worthy of the Gilded Age? (It was at about this time that the house acquired the name Kingscote, which is to say, "King's cottage.") With his usual imaginative impetuosity, young White—he was only twenty-five—moved the kitchen wing forty feet and inserted between it and the main block of the house an addition containing on the ground floor a space that could be used as a very large dining room or as a small ballroom, and on the two upper floors several bedrooms and a bath.

The walls of the grand new ground-floor room were—and are today—paneled in mahogany up to a height of seven feet. A plate rail runs around the room at that level, and the walls above the rail, as well as the ceiling, are covered with squares of fine-grained cork, in a shade resembling leather. An intricately carved portable mahogany screen, designed by White, was intended to reduce the apparent size of the room when balls were not under way. A fireplace of Siena marble occupies much of one wall of the room; the chimney breast is covered with green Tiffany tiles, and on either side of the chimney the wall is pierced by hundreds of small translucent Tiffany glass blocks in shades of blue, gray and green. A darkness of rich woods and a brightness of opalescent glass mingle voluptuously and strike a note of pagan high spirits hitherto unknown in American architecture. Indeed, some architectural historians claim that this room is a pioneer experiment in the breaking up of the conventional boundaries of interior space. In a fashion that has been compared with Wright's two Taliesins and with Mies van der Rohe's Barcelona Pavilion, it simultaneously "explodes" and contains space in a suave feat of architectural sleight of hand.

Upjohn wrote that the Gothic was capable of more variety than any other style.

David King, Jr., died unexpectedly in 1894, of peritonitis following an operation for appendicitis. His mad uncle, William King, died some three years later, and David's widow, Ella Rives King, purchased Kingscote from his estate in 1899, along with most of its contents. Ella's daughter, Maud Gwendolen King, married Edward Maitland Armstrong (son of the artist and mosaicist David Maitland Armstrong) in 1901, and they had three children, one of whom, Gwendolen Ella Rives Armstrong, enjoyed the unusual distinction of successively marrying and becoming the widow of two brothers who were second cousins of hers on the Rives side of the family. The widowed Mrs. King died in 1925, leaving the house to the widowed Mrs. Armstrong, who died in 1968, leaving the house to the widowed (and childless) Gwendolen Ella Rives Armstrong Rives. When Mrs. Rives died in 1972, she left the house and an endowment for its upkeep to the Preservation Society of Newport County. The society keeps Kingscote in exceptionally fine order, and in strolling through its rooms, filled with a hundred and fifty years of much-loved family treasures, one feels strongly the presence of innumerable agreeable ghosts, starting with the rakish and generous young George Noble Jones and by no means excluding the rakish and generous young Stanford White, who brought into existence—presto-magico!—Kingscote's incomparable dining room.□



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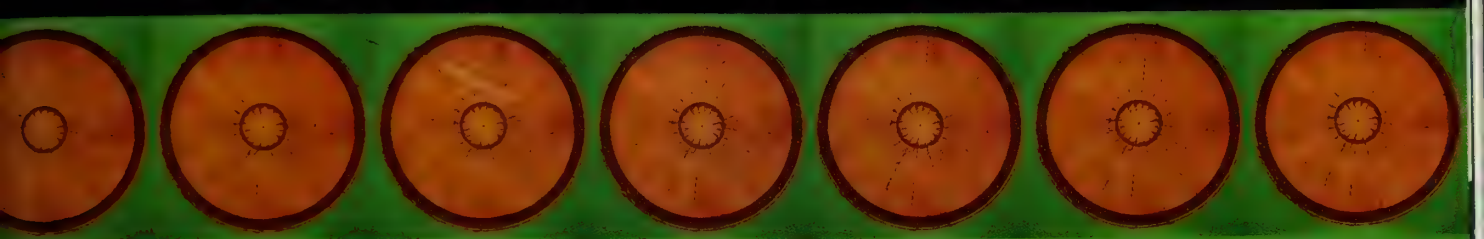

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AD AT THE SMITHSONIAN

The Design Forum's Second Season in Washington, D.C.
By Joan Chatfield-Taylor

Session One: Starting a Career in Interior Design

FOR THE SECOND year in a row, *Architectural Digest* was invited to the Smithsonian Institution to host a series of six panel discussions on interior design. The presentations, combining speeches, slides and informal responses to questions, were held last April and May as part of the Smithsonian's continuing education program, Campus on the Mall.

Twenty-two prominent speakers, from interior designers to art and antiques dealers, went to Washington, D.C., to talk about the nuts and bolts, as well as the fantasy, of their business. As Editor-in-Chief Paige Rense observed in her opening remarks, "These talented people are going to show a lot of lively, interesting pictures. They're going to show you a lot of good work, and they're going to put you in the picture of what a designer learns at school, how a designer becomes a media star—with a little luck, of course—how a designer copes with big corporations and how a designer starts a business."



PHOTOGRAPHY TERRY ASHE

In its second lecture series at the Smithsonian Institution in Washington, D.C., *Architectural Digest* gathered a diverse group of speakers for a six-part forum on design. ABOVE: Editor-in-Chief Paige Rense, right, joins designers Naomi Leff and Mario Buatta for a panel on starting a career.

The first evening session was "Starting a Career in Interior Design." Panelist Stanley Barrows, formerly the director of the European Studies program at Parsons School of Design in New York, talked about the process of refining one's own taste. His advice was as relevant to the interested consumer as to the aspiring professional. "The more you can be





LEFT: "People will come to you not only for your talent but for your organization," said Bunny Williams of New York. BELOW: The designers showed slides of their work.

ABOVE: Anna Caraveli heads the Smithsonian's Campus on the Mall program. BELOW: Stanley Barrows, formerly at Parsons School of Design, urged aspiring designers to "develop a seeing eye."



continued on page 40

Can the Rush of Technology Help Define What a Luxury Car Should Be?



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Lincoln Town Car







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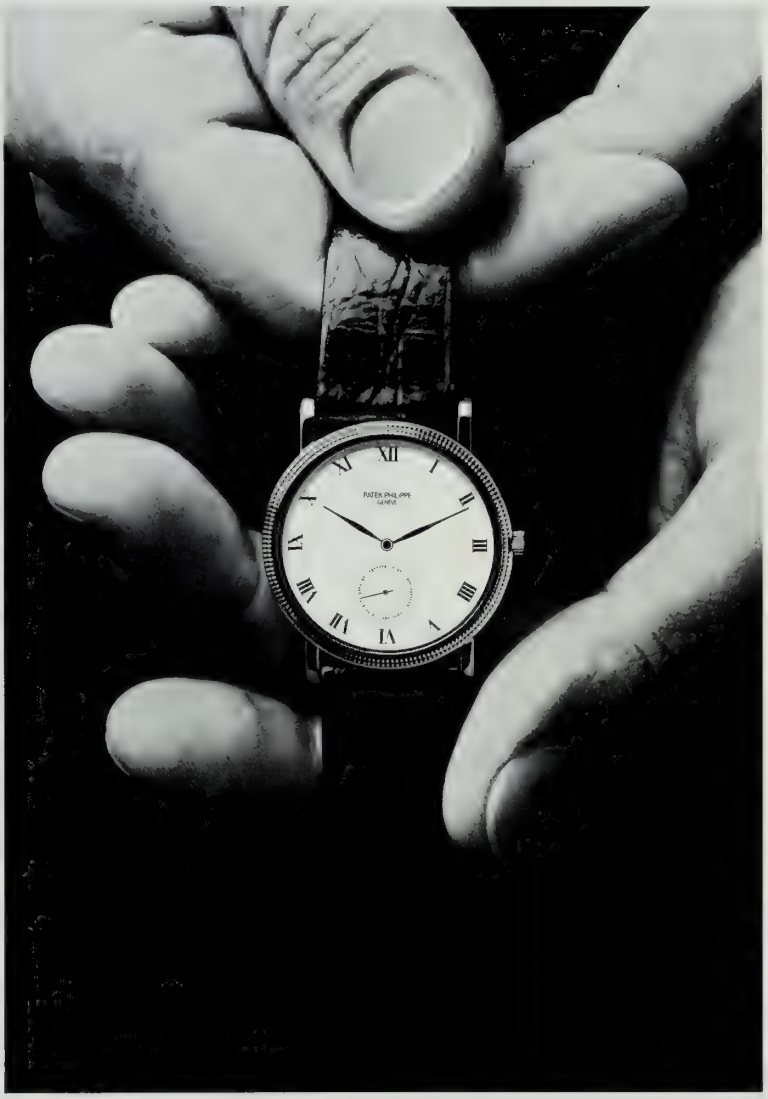
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aware of what's going on and what the varying styles are, the more your own career can develop." He suggested analyzing other people's work. "Keep a scrapbook of outstanding designers, to see what is universal, what is personal and what creates a good designer's signature. Study auction catalogues and museum displays, and look at the rooms of collectors to see how the collection is developed and also how it's worked into the decoration of the room or the whole house."

Designer Mario Buatta, himself one of Barrows's former students, emphasized that beginning designers have to get their work before the public. "One of the most important things in marketing yourself is to do a decorator's show house so people can see what you've done. I think what's important today is to be a specialist—do your own thing and do it well. People come to you for what you do."

New York designer Bunny Williams offered a different approach. "When I first went to New York I decided to work for an antiques shop. I knew I really had to learn a great deal before I could start off in decorating." She then worked for the New York design firm Parish-Hadley for twenty-two years before going out on her own three years ago. She explained that understanding the wishes of clients is essential: "It's so important to make sure that the rooms you do also function for what the client is going to use them for."

When Naomi Leff quit her job to start her own design business, the CEO of the company said, "You're going to fall flat on your face." Instead, she became a leading retail de-

Session Two: Before and After



ABOVE: Thomas Fleming of Irvine & Fleming described a three-year-long project. "Houses *should* take a while before they're finished."



BELOW: New York–based designers Robert Bray, left, and Michael Schaible stressed the importance of "space, light and architecture."

Session Three: From Four to Four Hundred—Decorating for a Party





LEFT: David Jones has designed parties for three presidents, as well as Ambassador and Mrs. Walter Annenberg and Marvin Davis.



ABOVE: "Make no small plans," advised John Loring, Tiffany's senior vice-president and design director. "Your guests want an event."

LEFT: Susan Mary Alsop, an *Architectural Digest* contributing writer, recalled 1930s Washington, when "entertaining was very formal."

ABOVE RIGHT: Don Erickson, *Architectural Digest* art and antiques editor, moderated the discussion "Collecting for Tomorrow."

Session Four: Collecting for Tomorrow



continued on page 44

THE ART OF BEING UNIQUE

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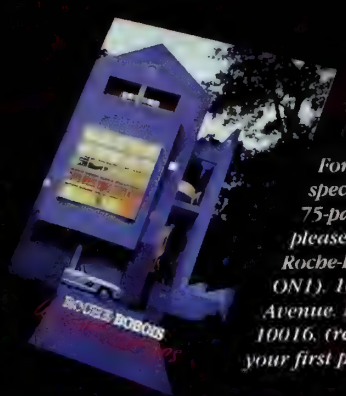


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Session Five: Q & A on Decorating with Your Questions

signer, specializing in clients such as Ralph Lauren, Anne Klein and Giorgio Armani. Of her work on Lauren's New York shop, she recalled, "Our job was to create a mansion that had the mood of a home. It was a fantasy to invite the customer into."

The design process itself came alive in the second program, "Before and After." Thomas Fleming of the New York firm Irvine & Fleming showed slides of the transformation of a Park Avenue apartment, pointing out the additions—from columns and moldings to French and Italian antiques—that gave it a new personality. He stated that a design should never be considered finished. "I don't think an apartment should be thrown together in three or four months. It should be a growing process."

On the same panel, Robert Bray and Michael Schaible of the New York design team Bray-Schaible discussed the renovation of a Georgian country house, citing it as a project in which their function was subtraction rather than addition. "We are oriented toward space and architecture, not decoration," said Schaible. "The first thing is to take away from a space, not add to it." In this case, the designers lightened and simplified the aesthetics of a traditional house by removing paneling, extending doors and windows, and building free-floating staircases.

The third panel, "From Four to Four Hundred—Decorating for a Party," focused on a more ephemeral expression of design. Southern California–based party designer David Jones dazzled the audience with slides and stories about the festive settings he has created for White House dinners and such private clients as Ambassador and Mrs. Walter Annenberg, Hal Wallis, Norman Lear and Marvin Davis. "When I do large parties I try not to do all the tables with the same décor—I think it looks like it came from the Ford assembly plant. I like to do two or three different kinds of things."

John Loring, senior vice-president and design director of Tiffany's and author of *Tiffany's Party Book*, told the listeners, "Equally successful parties can be given for four or four hun-



LEFT: Of the slide presentations by each of the speakers, Paige Rense noted, "It's fascinating to see what goes on *behind* the pictures."

BELOW: Betty Sherrill, president of McMillen Inc., looked back on her 40 years with the firm and emphasized that "suitability" is vital.





ABOVE: New York designer Melvin Dwork underscored the value of making clients "feel at ease in their own spaces."



ABOVE: David Anthony Easton maintained that the approach to architecture, decoration and landscape should become unified.

RIGHT: Ronald Crosetti of San Francisco said of moving, "As you place things in different rooms they become new again."



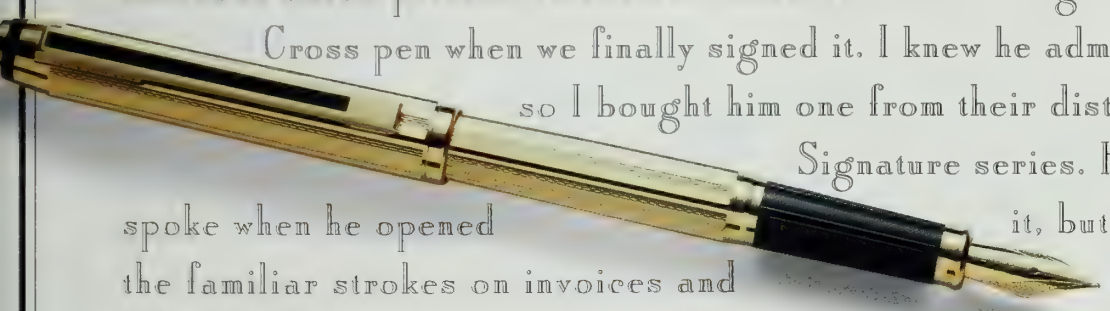
continued on page 48

My Friend, the Bookworm from Hoboken.





I had never met anyone who considered textbooks summer reading material. I also never met anyone who had more than two pocket protectors. He was quiet, but confident. So confident, he had our business cards printed before the lease was written. I gave him the Cross pen when we finally signed it. I knew he admired mine, so I bought him one from their distinctive Signature series. He barely spoke when he opened it, but I've seen the familiar strokes on invoices and memos. I think he'll always have it with him. Actually, I know he will. It's the only one he keeps in his pocket protector.



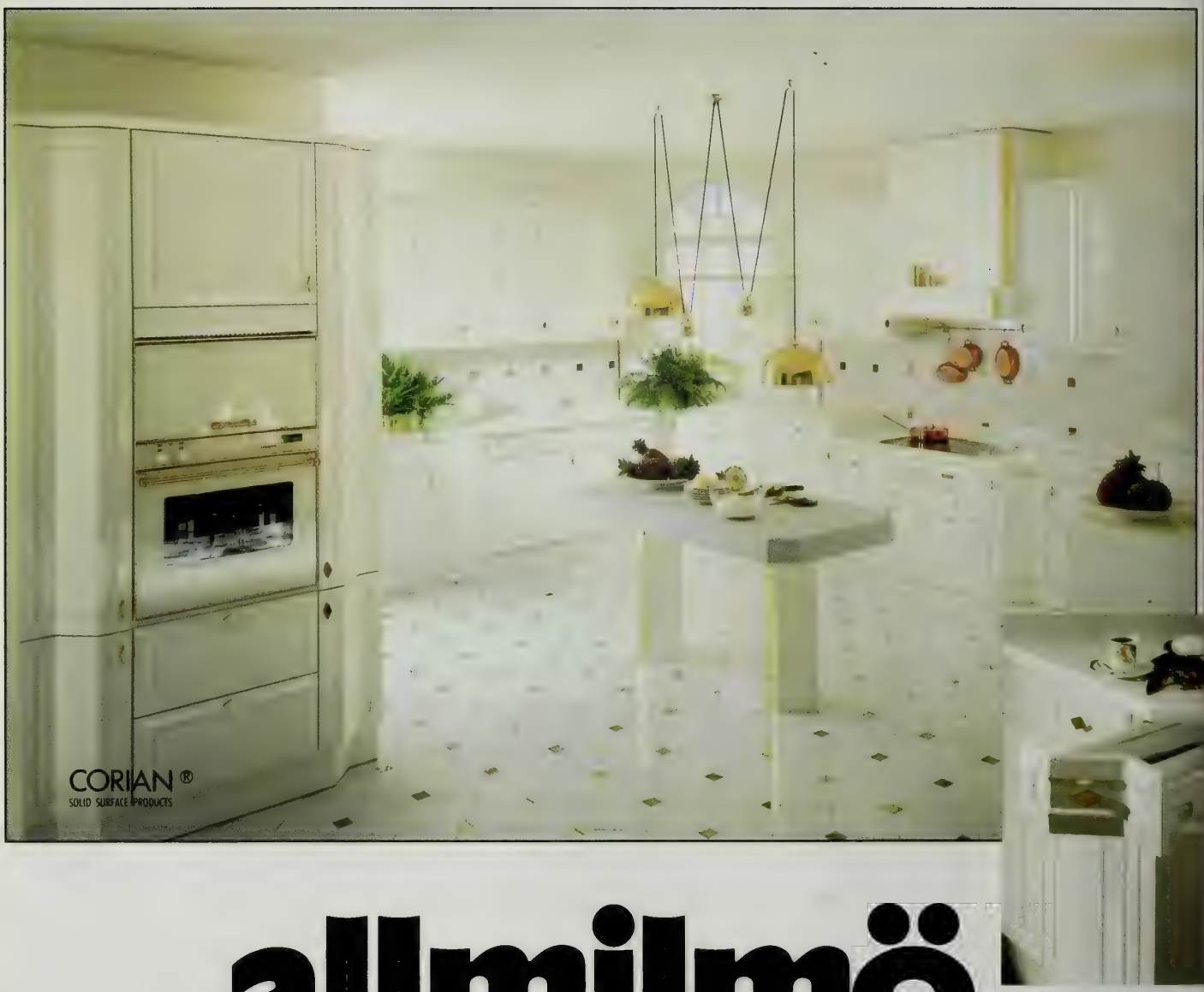
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Session Six: Celebrity Night

dred people, and for four dollars or four hundred dollars a person. Good design can use paper party hats as well as eighteenth-century porcelain. Something I always advise people to do is to bring unexpected objects to the table. Sometimes your parties are better if you bring unexpected people as well."

Susan Mary Alsop, an *Architectural Digest* contributing writer, painted a vivid picture of Washington, D.C., social life before World War II, when her late husband, columnist Joseph Alsop, first lived in the capital. "When a man arrived at a party, he was given a card with the name of a lady, and that was the woman he was to 'take in' to dinner. This was a very formal procession, starting with the host and hostess and the guests of honor, and then with unimportant, young people like my husband pulling up the rear," she recalled. "Everything was much more formal then. Washington was a very stuffy town until World War II."

In the next panel, "Collecting for Tomorrow," moderated by *Architectural Digest* Art and Antiques Editor Don Erickson, prominent dealers talked about the art of intelligent acquisition. Melinda Papp, codirector of Florian Papp Antiques in New York, based her talk on a piece of advice her father gave her many years ago: Zig when people zag. "The zigzag theory is the perfect way to understand trends in collecting and how to stay ahead of them," she said, adding that when pieces are popular they become expensive and difficult to find, while other things of the same period are often available at a third of

continued on page 52

RIGHT: Frank Pennino discussed houses he has created for Steven Spielberg and Bruce Springsteen. "Design is an ongoing dialogue."



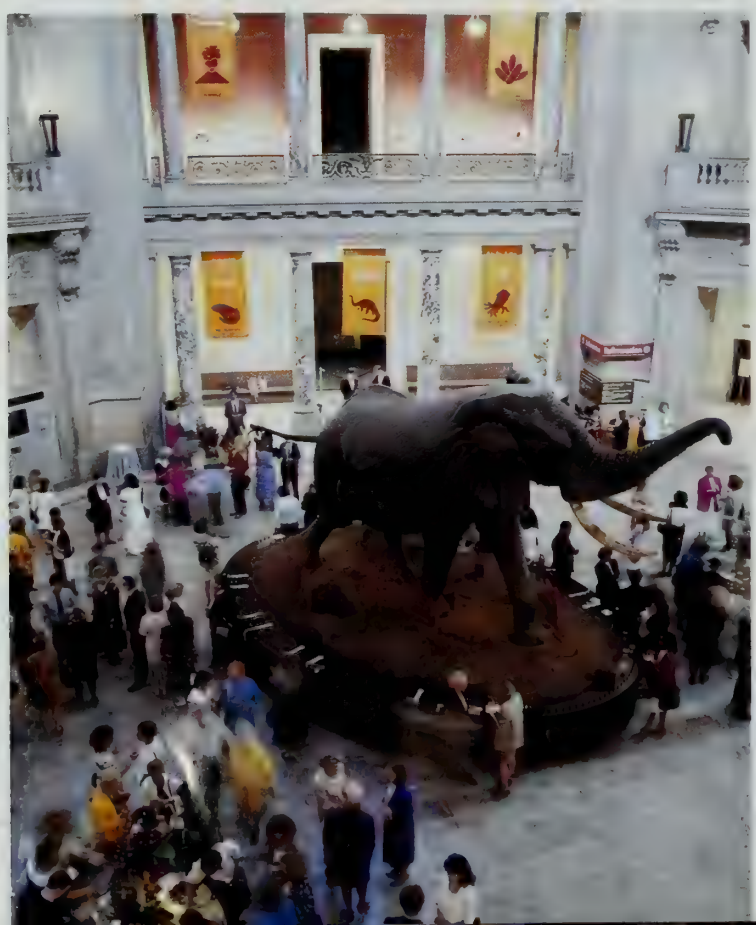


ABOVE: "Their lives are so public that their private spaces become more important," said Timothy Macdonald of his celebrity clients.



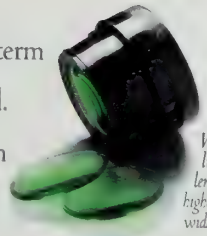
RIGHT: Los Angeles antiques dealer and designer Craig Wright spoke of the residences he's fashioned for Diandra and Michael Douglas and for Donna Dixon and Dan Aykroyd.

BELOW: At the end of "Celebrity Night," Paige Rense and the evening's speakers joined audience members for the closing party at the National Museum of Natural History.



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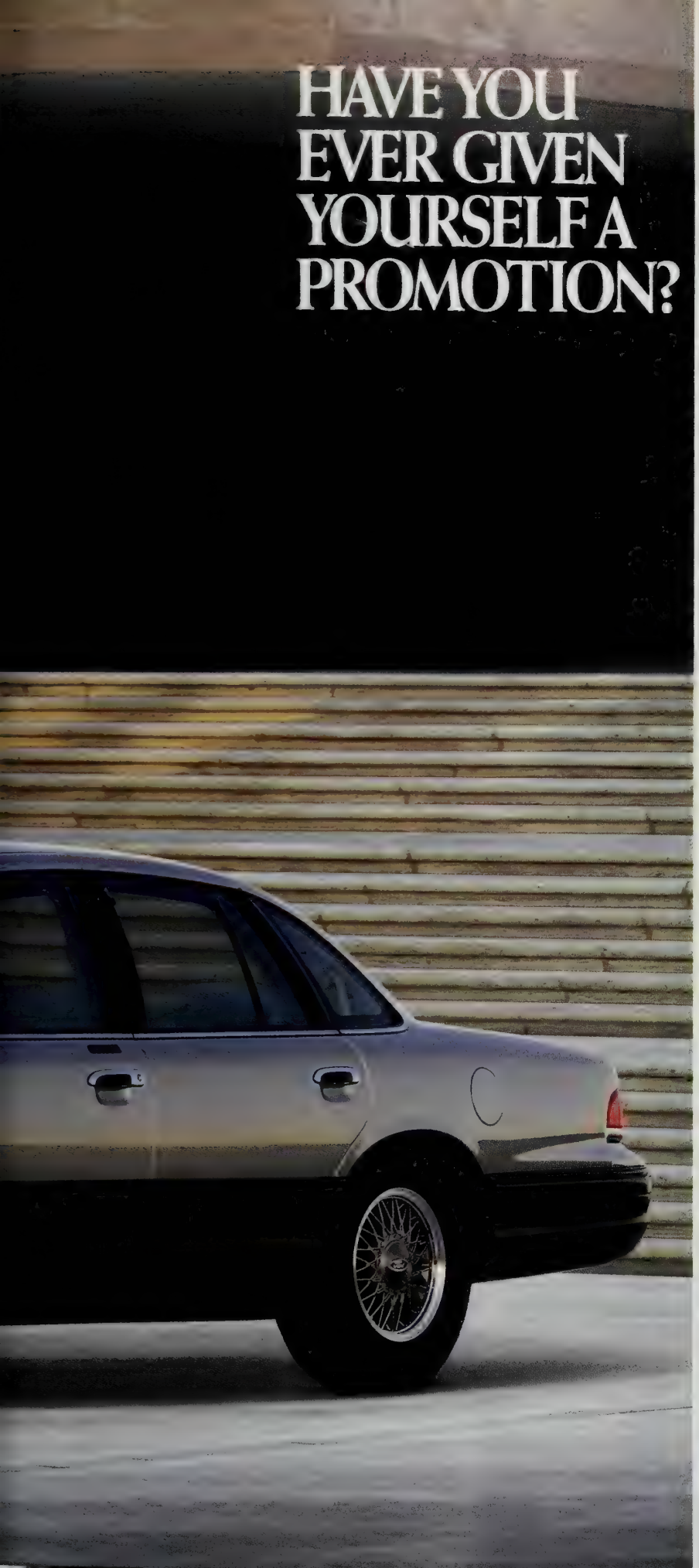
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The Design Forum's Second Season in Washington, D.C.
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the cost. "For example, everyone asks for pedestal dining tables now, so even mediocre examples have become expensive." A fire screen, she explained, can serve the purpose of a Pembroke table, another sought-after piece. "They're available, tucked in antiques shops. There's a wide degree of choice."

For Edith and Joel Frankel, who deal in antique Far Eastern art, furniture and textiles at their New York shop, E & J Frankel Ltd., Chinese art remains a bargain. "What has happened to Western art has not happened to Chinese art, and there are some very important paintings that can be found at relatively low prices," noted Edith Frankel. "You can still put together a wonderful collection." An area that's still vastly underpriced is Ming to early Qing furniture, in woods that are now extinct, they said. And soapstone carvings, which used to sell for $400 to $3,000, are now setting records at $75,000.

Kate and Joel Kopp, owners of America Hurrah in New York and specialists in American folk art, textiles and quilts, and native American art, reassured prospective collectors. "Collectors are limited by their budgets, but there's something for everybody," Joel Kopp pointed out. "Trust your vibrations and collect only pieces that speak to you." The supply of folk art has been seriously diminished, they added, making it difficult for a beginning collector to get into the field. Quilts and hooked rugs with pictorial images, however, are available. "Women who might never have given their time to painting were able to create pictures through the making of household objects that were expressive and individual," Joel Kopp said.

The following week, four interior designers responded to queries from the audience in "Q & A on Decorating with *Your* Questions." The subjects of the questions ranged from the education of designers to fee structures and client-designer relationships. Melvin Dwork of New York spoke of a couple for whom he's done several residences. "It's important to have a wonderful relationship with clients. Over a period of time you get to know more about them, and as a result they stay with you for many years. That's the true test of a good relationship." San Francisco–based Ronald Crosetti showed slides of his own house in Lake Tahoe, which he decorated with "a blast of color and old country pieces." On the subject of color, he answered a question about trends by stating firmly, "The same colors have been around for years and we're still using them. There isn't any one color that's really popular."

David Anthony Easton emphasized the importance of "integrating a building to everything, including the landscape architecture and the siting of the house. I taught at Parsons in New York for seven years, and I believe the most critical thing today is the education of designers. I'd like there to be a totality in the approach to the landscape, the decoration and the architecture."

Twenty-two speakers, from designers to art and antiques dealers, talked about their business.

Betty Sherrill, president of McMillen Inc. in New York, recalled Eleanor Brown, the founder of the firm. "She lived elegantly but simply. Never too much clutter—never too much, never too little. Restraint and suitability were her bywords."

The final panel, "Celebrity Night," which was followed by the closing party, was what Paige Rense called "the icing on the cake," when three designers talked about the challenges of working with celebrities.

"Show business people think in theatrical terms," said Timothy Macdonald, who has designed residences for clients such as Ralph Lauren, Liza Minnelli and Mary Tyler Moore. Of Liza Minnelli, he remembered, "She had grown up in Hollywood, surrounded by sets. Decoration to her is an extension of film and theater." In her New York apartment, the designer gave her "a bedroom like Gigi's, a country kitchen and very glamorous public rooms."

Donna Dixon and Dan Aykroyd also had a theatrical approach to expressing exactly what they wanted their farmhouse in Canada to look like, according to Los Angeles–based antiques dealer and designer Craig Wright. "Donna always has to have a theme or a script or a story line to go by, so we made up one about a turn-of-the-century retired professor and his wife, who was French and from a 'better' family. His parlor is very bookish and dark, and her kitchen looks like a Betty Crocker ad from 1936. One really has the feeling of a serious house, but one with a lot of humor and free spirit as well."

Frank Pennino reminisced about working with Steven Spielberg on his Santa Fe–inspired offices at Universal Studios and the Pacific Palisades house he shared with Amy Irving. "Steven has such a remarkable sense of perception, a remarkable visual sense. He brings a lot of ideas into the design conversation." Ideas that turned into realities in the Pacific Palisades house included a child's bedroom done in a barnyard theme and the Hobbit room, where, Pennino says, "I made use of the curving forms that Steven likes."

Early in the program, Paige Rense remarked on the evolution she has witnessed in the design world over the years at *Architectural Digest*, from the seventies and eighties, "when we were reporting on the newly vital place of interior design in American life," to today—a transformation borne out in the six panel discussions of the lecture series. "It seems to me, as it probably seems to all of you, that the nineties are about quality," she noted. "The eighties were about style. The nineties are about substance."□

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A CHARLESTON REBIRTH

Restoring the Historic Joseph Manigault House

By James S. Wamsley



I WILSON BAKER PHOTOGRAPHY

LEFT: The Joseph Manigault House in Charleston, South Carolina, was built circa 1803, during a prosperous period between the Revolution and the Civil War. Designed by amateur architect Gabriel Manigault for his brother, the Adamesque house—owned by the Charleston Museum and open to the public since 1949—has recently been restored by architect Glenn Keyes. The fence was based on a Manigault design.



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CHARLESTONIANS LEARNED centuries ago to see silver linings around the darkest clouds, even those that deliver such numbing calamities as 1989's Hurricane Hugo. Thus, when Hugo blew off about one-fourth of the Joseph Manigault House's roof and damaged the plaster in several of its most ethereally graceful rooms, administrators of the mansion seized the contingency to launch a renaissance.

"We wouldn't want to go through Hugo again, but the hurricane resulted in some positive things," says Glenn Keyes, a restoration architect from Charleston who guided the project to its completion early this year.

Hugo was only the latest in a litany of Charleston disasters—fire, war, earthquake, other hurricanes—endured and outlived by this tall, symmetrical 1803 town house at the corner of Meeting and John streets. It is one of three prime historical residences owned by the Charleston Museum. Today, with its fresh interior matched by such external enhancements as a restored main entrance, the Manigault House appears much the same way it did in the distant days of its remarkable namesake family, whose occupancy ended before the Civil War.

Refugees from Louis XIV's intolerance, the Manigaults were French Huguenots who arrived in Charles-



PHOTOGRAPHY BRUCE KATZ

TOP: Long thought to be the front of the house, the rear façade has a two-story veranda. ABOVE: Within the entrance bay, the cantilevered staircase surrounds a crystal chandelier, a gift from Charlestonian Princess Henrietta Pignatelli, who also donated the house. Period furniture includes early-19th-century American chairs and tables from Charleston.

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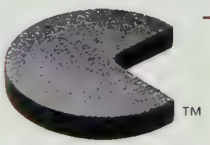
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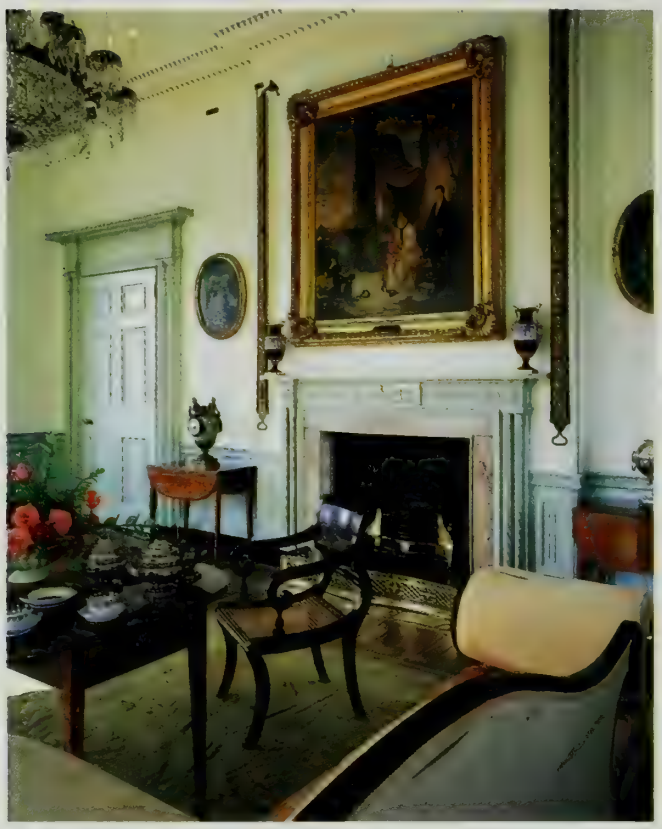
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DUPONT

Restoring the Historic Joseph Manigault House
continued from page 56



ABOVE: The second-floor drawing room, also called the ballroom, features a mantel and door surround that reflect the Manigault taste for classical architecture. Charles I. Manigault, Gabriel's son, is shown with his family in Rome in an 1831 portrait. Light-hued woods and 19th-century lacquered pieces are combined in the largely English furnishings.

ton around 1695. Their timing was perfect: It was the dawn of a period of spectacular growth and prosperity in Charleston and the Low Country. Like most of their French Protestant brethren, the Manigaults quickly embraced the colonial English culture and grew rich as merchants and rice planters. They were also good citizens, generous with their time and money, and ardent patriots in the revolutionary era.

Brothers Joseph and Gabriel Manigault—educated in Geneva and London—were of the family's third native-born generation, and between them inherited forty thousand acres and five hundred slaves. Each then succeeded on his own merit, but Gabriel had an extra talent: He became a self-taught architect, "Charleston's answer to Thomas Jefferson," in the words of Anne Fox, administrator of the house. No one-shot dabbler, gentleman architect Gabriel designed several important public buildings in Charleston, including a handsome bank that would become today's city hall. (It also suffered roof damage at Hugo's hands, but neither misadventure was attributable to Manigault's design.)

Gabriel, a devotee of Robert Adam, executed the Scottish architect's canons to perfection. But other design revivals—Greek, Gothic, Italianate—soon seized popularity, and in 1852, with Joseph dead nine years, his son sold the then-unfashionable mansion outside the family. Perhaps the construction of Charleston's pioneering railway yards a block or so away had compromised the neighborhood's lofty tone. The new owners rented out the dependencies and switched the main entrance, so that what was back became front. It was a bad omen, and other changes of ownership followed. By the early twentieth century, the house—surrounded by the alien structures of small businesses—was threatened with demolition. A service station occupied a part of the formal garden, using the mansion's original garden temple for its restrooms. A dry cleaner's stood on the north side of the property.



In around 1920 a pioneer preservation group bought the property but couldn't afford to do anything with it. "They began renting the house out," says Ernest O. Shealy, Jr., an architectural historian and staff interpreter. "Once there were ten families living there, basically one to a room. Tenants pulled sheet metal onto the floors, built fires and boiled their laundry in the middle of the rooms."

Rock bottom occurred in about 1933, when the house was ordered sold for the back taxes that its well-intentioned owners had been unable to pay. An automobile

LEFT: The dining room contains a mahogany drop-leaf table that displays a centerpiece by Paul Storr and Waterford crystal from the Manigault family set. Chairs and the tilt-top table are from Governor John Mathews's collection. The mahogany sideboard is one of many pieces throughout the house that were constructed by Charleston craftsmen.

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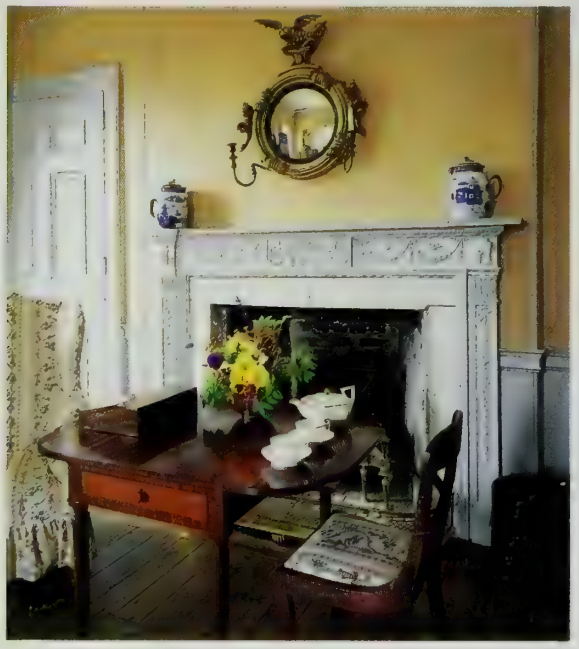
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Restoring the Historic Joseph Manigault House
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BELOW: A girandole mirror hangs over an Adamesque mantel in the master bedroom; a Manigault lap desk rests on the breakfast table. RIGHT: Stalks of rice, which signified wealth, are carved into the posts of the Charleston "rice bed." The serpentine-front chest stands by a door to a dressing room, possibly the city's first. Circa 1810 clothes press.





dealership, coveting the property, proposed to tear down the house and install a car lot. In a hairbreadth rescue, Princess Henrietta Pignatelli, one of the few affluent people remaining in Charleston, donated enough money to the museum to buy the house. There was no money to improve it, however, so the tenement condition lasted until World War II, when the house became a USO entertainment facility. The enlisted men's canteen enlivened Joseph Manigault's dining room. The rent money from the USO proved providential, and it was used to finance a slow restoration after the war. The house has been open to the public since 1949.

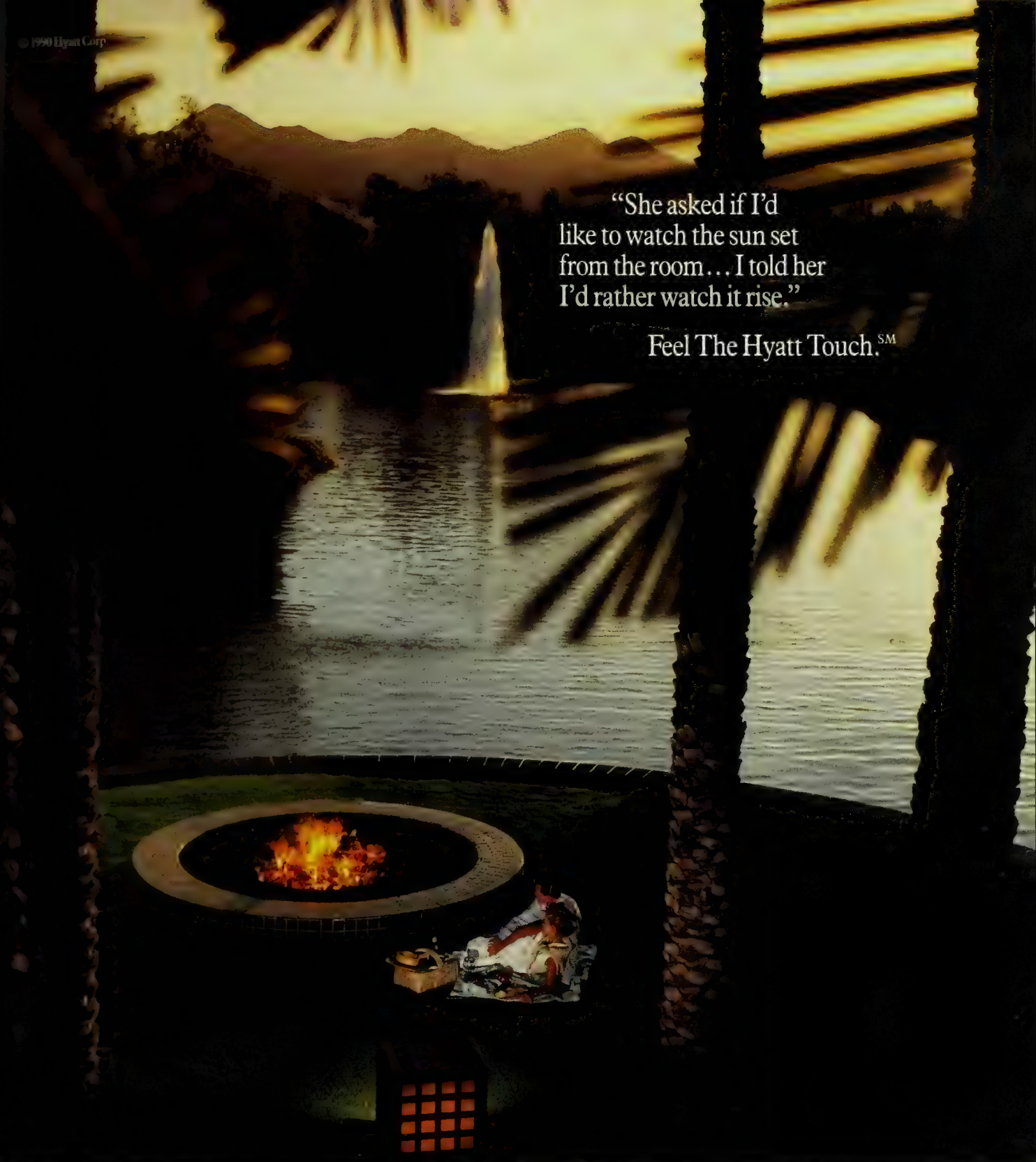


ABOVE: A rare gilded and ebonized harp-lute from London, circa 1798, is placed behind a flageolet and a clarinet in the music room. The Chinese Export oxblood vase is 18th century.

But it was only recently that the last excrescences were removed from the corner. A new brick-and-cast-iron fence, reproducing a known Manigault design, now guards and frames the property at the street. Behind it the mansion's garden, one of the largest in the city's traditionally crowded milieu, has been restored by the Garden Club of Charleston. The sites of vanished original dependencies—kitchen, privy, carriage house—are outlined in brick and gravel. A broad new stone staircase leads up to the front door. Behind the house, the rare garden temple with its bell roof—reminiscent of Bulfinch's original dome on the United States Capitol—now shelters not toilets but a plaque designating the Manigault property a National Historic Landmark.

Amazingly, the house endured nearly one hundred years of hard times and abuse in good condition, its brick walls solid and true, most of the important interior details intact. Mantels, hardware, friezes, medallions, modillions and disappearing shutters remained as Gabriel Manigault designed them. He had a flair that was almost theatrical: Consider the spiral staircase, one of the first in the city. By curling it sinuously over the front door in the semicircular

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Restoring the Historic Joseph Manigault House
continued from page 62

bay of the north façade, the architect assured a pleasantly awestruck arrival in which visitors would almost be guaranteed to gaze upward through curve-traced space to the magnificent center medallion and frieze of the second-floor ceiling. Even the medallion, a design based on acanthus leaves, is 70 percent original.

The entrance hall runs throughout the house and is divided into north and south halls by a central arch. In the south hall, Gabriel added another innovation: a fireplace, to make certain guests were comfortable coming and going. While it was a feature typical of Adam, the fireplace is thought to be one of only two ever built in a hallway in Charleston. The other? In Gabriel Manigault's own house, which no longer exists. Near the fireplace is a bookcase, probably the work of a Salem, Massachusetts, craftsman, which displays a Chinese Export platter bearing the Manigault coat of arms. The cunning family motto seems particularly appropriate for urbane immigrants who made good: "It is better to anticipate than to avenge."

The dining room, which like the halls received fresh colors in the recent redesign, is a favorite of most visitors. Curved at one end, "it's one of the most elegant ever built in Charleston," says historian Shealy. Here, under the high ceiling, is the Adam style in its most graceful verticality. "Everything is drawn up very tall, slender and delicate," he says.

The new dining room colors, now believed a close match of the originals, include pale blue-green walls (a color called stone), gray trim and a matte gray frieze with a low-relief plaster urn-and-swag design that was favored during the Federal era. Gabriel Manigault's woodwork is extraordinarily complex in its tiny attenuated flutings and columns soaring upward. A further embellishment in the dining room, around every window, is a variation of rope molding called the barley twist. "It became a symbol of wealth because it was hand-carved and expensive to provide," says Shealy.

The furniture includes some rare Charleston-made pieces of the appropriate era (if not Manigault provenance), such as the dining room table and chairs. The chairs are striking for their silver medallions on the backs, engraved with Governor John Mathews's coat of arms. Of the room's two sideboards, one is Charleston-made and one is English, a standard combination in great Charleston houses of the time. Over the dining room fireplace are two curiously related Manigault objects: a hanging portrait and a clock on the mantel. The clock, made in England, with a baroque red case mounted with ormolu and brass, was in the Manigault family; it also appears in the portrait of Peter Manigault, father of Joseph and Gabriel.

Joseph himself, if we may judge by the likeness Gilbert Stuart left of him, was, like his father, a handsome and pleasant-looking man. His portrait—a copy—hangs in the library, perhaps the plainest of the main-floor rooms. Shealy characterizes the décor as a "stripped-down version of Adamesque." But it holds a piece of quality furniture: a circa 1810 Charleston-made bowfront chest of drawers attributed to Robert Walker.

Amazingly, the house endured nearly one hundred years of hard times and abuse.

Next door, in the music room, is one of the more striking color combinations that emerged from the research of the paint analysts George T. Fore and Associates of Raleigh, North Carolina. Now reproduced is a strong, bright apricot paint on the plaster walls, with mahogany wood graining on the doors and a dark blue gray on the rest of the woodwork. The effect seems alien to modern sensibilities, yet when the surprise wears off it all comes together.

In designing his brother's residence, Gabriel Manigault followed the Charleston tradition of locating the drawing room on the second floor, to better catch the precious breezes and avoid the dust, mud and floods of the ground level. The ceiling is even higher than the first floor's twelve-foot span. Undamaged by Hugo, the drawing room retains the off-white walls and woodwork of a previous restoration. The furniture is mostly Regency, with the original black lacquer with gilt flourishes and paintings of English country scenes on the chair backs. Another Manigault family painting hangs in the drawing room—a large group portrait of Gabriel's son Charles Manigault and his family in Rome in 1831. Like the Manigaults portrayed downstairs, they were a handsome, poised, aristocratic-looking group.

The card room, one of those involved in the post-Hugo restoration, is the coolest room in the house, centered on the second floor with openings on all sides for ventilation. As the duc de La Rochefoucauld-Liancourt, who visited Charleston in 1796, observed, "It is against the excessive heat of summer that all calculations of construction are made. One does not boast in Charleston of having the most beautiful house, but the coolest." The room was also easy to heat, and as in the other important rooms, its magnificent fireplace is fitted with a steel-and-brass grate for burning coal. This was a luxury affected only by the truly prosperous of early Charleston, for coal, in those days, was imported from Britain. The card room's new interior displays a pale rose on the walls, with a combination of grays on the trim.

In the master bedroom, conservator George Fore identified traces of the most complex original decoration of any room in the house. Like those

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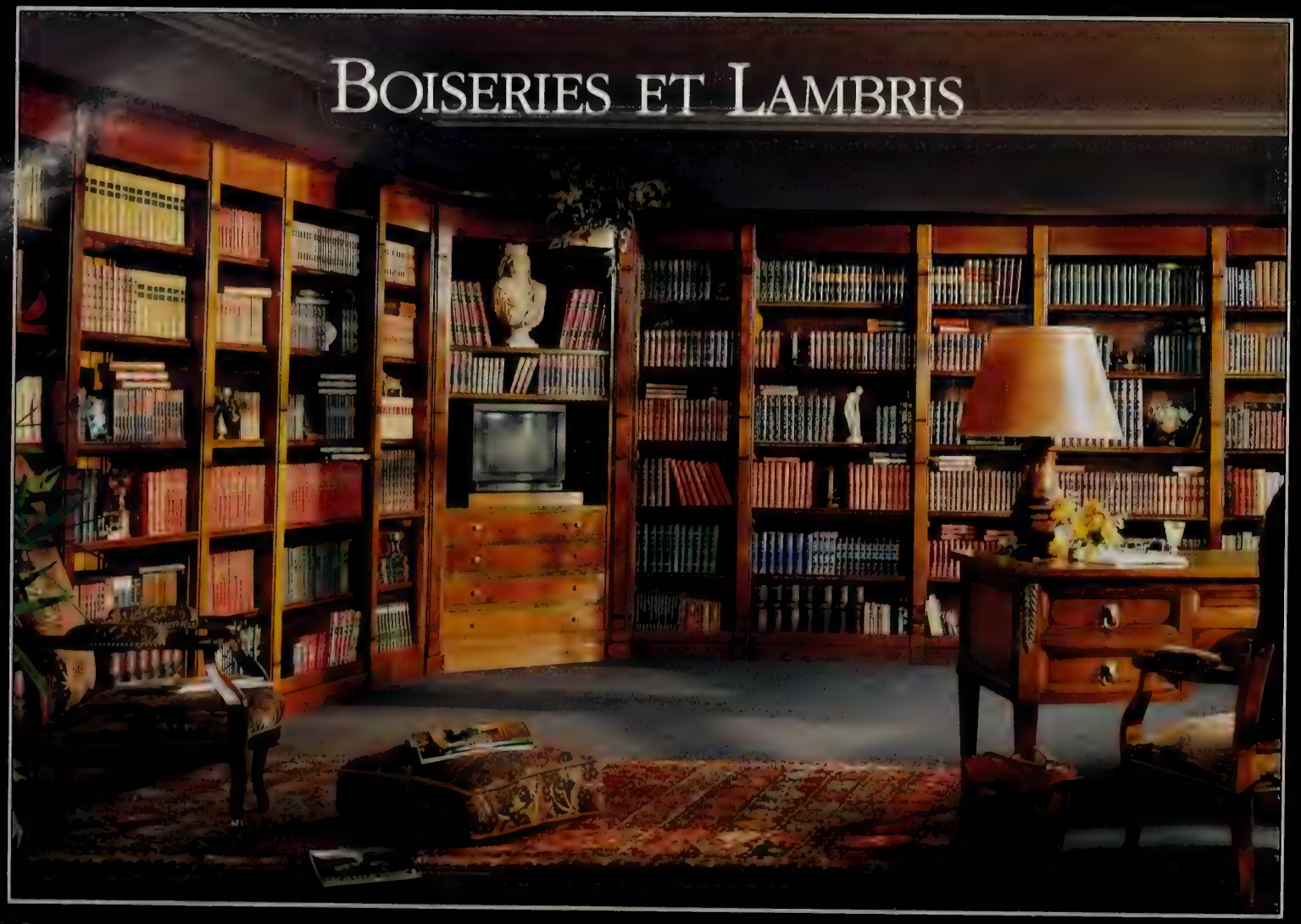
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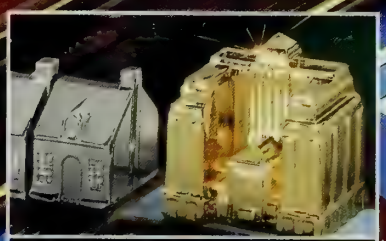
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Restoring the Joseph Manigault House
continued from page 68

of the music room downstairs, the restored paint colors surprise at first, then slip into perspective. The wall color is best described as a mottled terra-cotta, a layering that included a base coat of red ocher, a spatter coat of dark red that covered up to one-third of the base coat, and a finish coat of translucent bright yellow. Somehow it goes well with the gray of the woodwork and ornamental trim, and the mahogany of the furniture.

Gabriel Manigault's innovative touches included a dressing room for the master bedroom, perhaps the first dressing room in all of Charleston. He placed it in the curved bay of the east side directly over the dining room, its generous windows looking to the sunrise, surely an ideal spot to begin facing the day. And he left a mystery that remains to be solved: a secret passage, claustrophobically narrow, climbing darkly from a closet off the service staircase to behind a paneled wall on the third floor. No one knows what it was for, or if it ever was used.

Another eccentricity from the man-

"One does not boast in Charleston of having the most beautiful house, but the coolest."

sion's long past is easier to understand. On the basement level, where perhaps a butler's warming kitchen would have kept food from the outside kitchen before it was sent to the dining room above, stands a battered fireplace. There is a picture painted on the bricks of the chimney, its colors faded but clear, and it doesn't take a trained historian or paint expert to identify the work as a rare remnant of the Manigault House's days as a USO facility. For there, unmistakably and joyfully, are the figures of a sailor and a girl . . . jitterbugging their hearts out. □



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AD TRAVELS: THE HOTEL SAVOY MOSCOW

A Prerevolutionary Landmark Welcomes a New Era

By Peter Lauritzen

THE HOTEL SAVOY MOSCOW, completed in 1912, stands on a corner site around the block from that great nineteenth-century masterpiece of Russian Neoclassical architecture, the Bolshoi Theater, and is an equally short walk from the Kremlin hill, bristling with battlemented brick walls and crowned with star-topped towers and bulbous domes. Recently



PHOTOGRAPHY: LARS HANSSON

RIGHT: The Hotel Savoy Moscow, one of the oldest hotels in the city, has been painstakingly refurbished to its former prerevolutionary splendor. It originally opened its doors to guests in 1912.





ABOVE: The main entrance hall and reception lobby exhibit the gilt stucco moldings, wood paneling and statuary collection jointly restored by teams of Russian and European artisans and craftsmen.

LEFT: Painted ceilings and walls, which are decorated with ornate gold leaf and silver overlays, dazzle the eye in the Savoy Restaurant, renowned for its wines and French and traditional Russian cuisine.

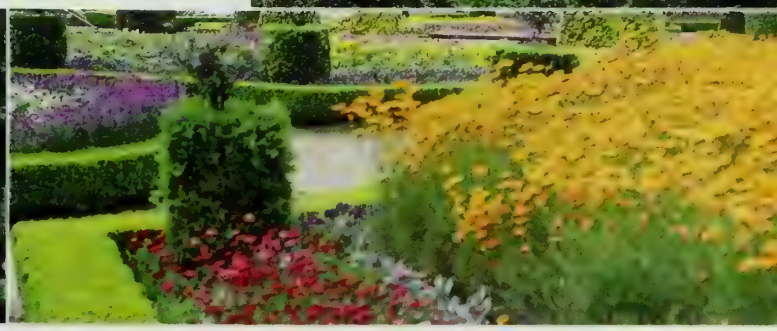
reopened after a thoroughgoing restoration, the handsome building appears a monument to an elegant moment in Russia's rich past. Both the Savoy in Moscow and the Astoria in St. Petersburg, the capital of the old empire, were built to accommodate visitors coming in 1913 to participate in the three hundredth anniversary celebrations of the Romanov dynasty as czars of all the Russias. The two hotels were finished in the year before the tercentenary, and only a year after the celebrations, the beginning of the end for czarist Russia and the Romanovs came with the outbreak of World War I in 1914.

Today, the hotel guest at a table in the luxurious Savoy Restaurant, lulled by soft music and the gently gurgling sounds from a fountain, sits somewhat dazed with wonder under a canopy of cherubs cavorting in a freshly gilded and mirror-bedecked

continued on page 82




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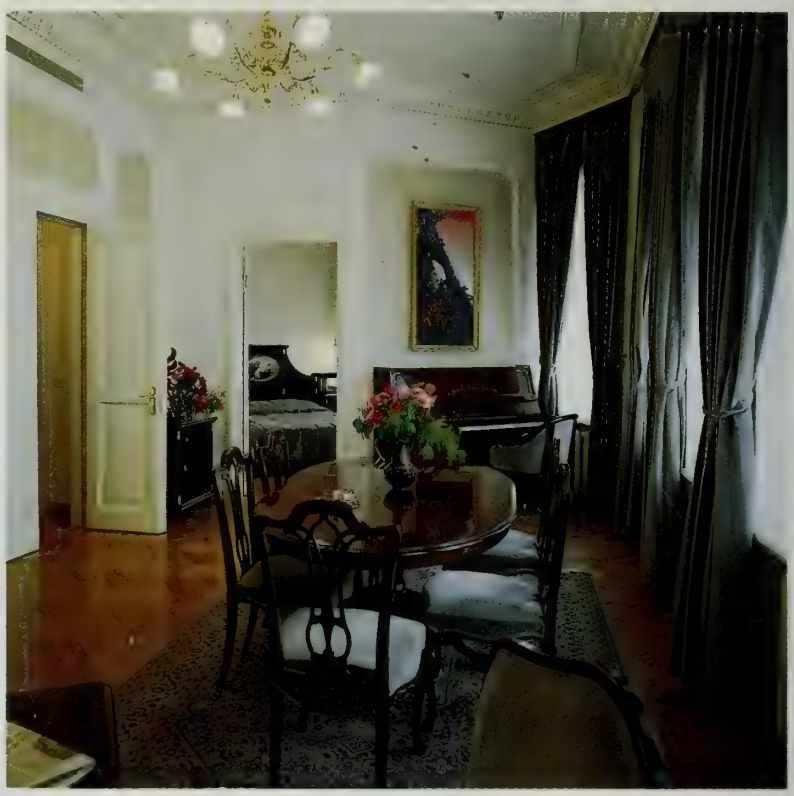
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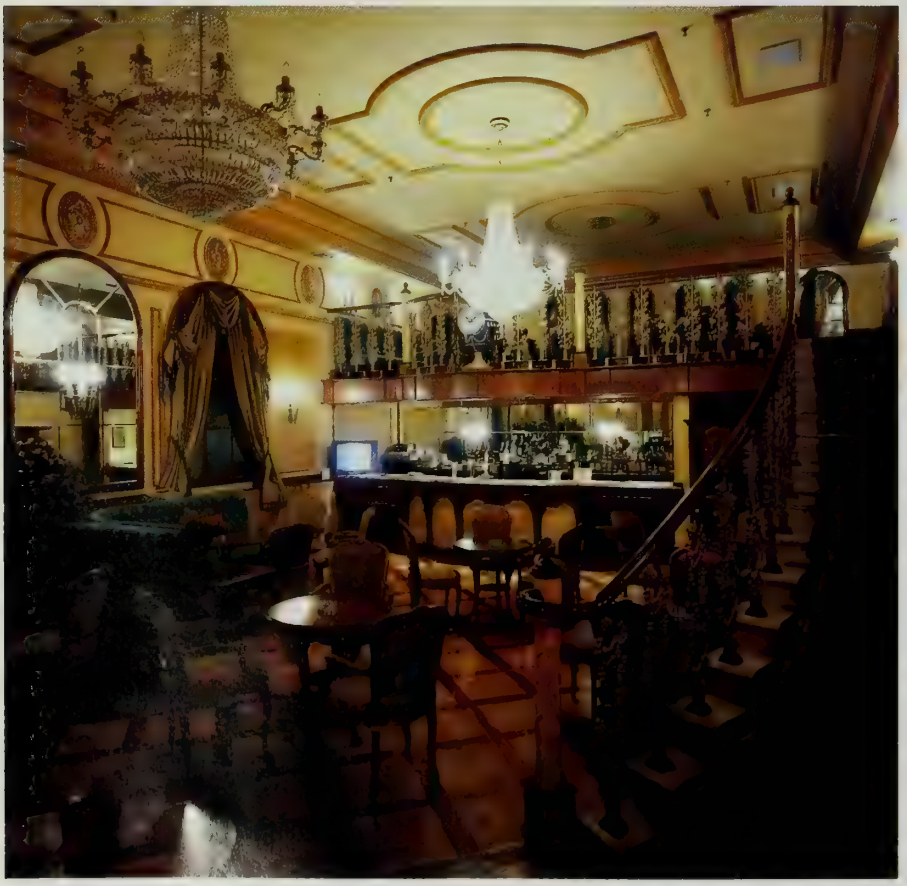
A Prerevolutionary Landmark Welcomes a New Era
continued from page 78

sky and half expects, along with the blinis and Caspian caviar, the arrival of a grand duke with a beautiful ballerina or *grande cocotte* on his arm. Even if that dreamlike vision does not materialize in the romantic setting of the hotel restaurant, the Savoy's present-day guest could easily qualify as belonging to an equally important and exclusive part of the late-twentieth-century world.

The majority of guests who stay in the eighty-six refurbished rooms fly exclusively on Finnair, for the Finnish national airline, which opened the Savoy as the first joint venture in the Soviet Union in 1989, is allotted 80 percent of the rooms every day. This small and select group from which the Savoy draws its clientele helps to keep the hotel full each week. The remaining rooms are available on a direct booking basis, with reservations a little more flexible for the less busy weekends.



RIGHT: The parquetry floor, trim and moldings of a guest suite, one of four, are original to the hotel. Yugoslav designer Omer Berber created the furniture to reflect early-20th-century Russian taste.



LEFT: A curved staircase, with cast-iron grapevine-motif uprights and mahogany railing, leads guests to the Belle Epoche–style Hermitage Bar, a convivial gathering place for conversation and light meals.

But if the transformation of the old Hotel Savoy into a sanctuary for the elite of Western capitalism is surprising, the partnership between Finnair and Intourist, the giant state-run tourist travel-and-accommodations monopoly within the Soviet Union, is even more remarkable. Negotiations were begun at the end of 1986, and in the following year the hotel was closed for the renovation.

The Savoy Restaurant is an exuberant evocation of the most lavish rococo interior decoration picked out in bright new twenty-four-karat gold leaf. The Russians assigned restoration specialists from the Georgian Republic to re-create the restaurant's

continued on page 88

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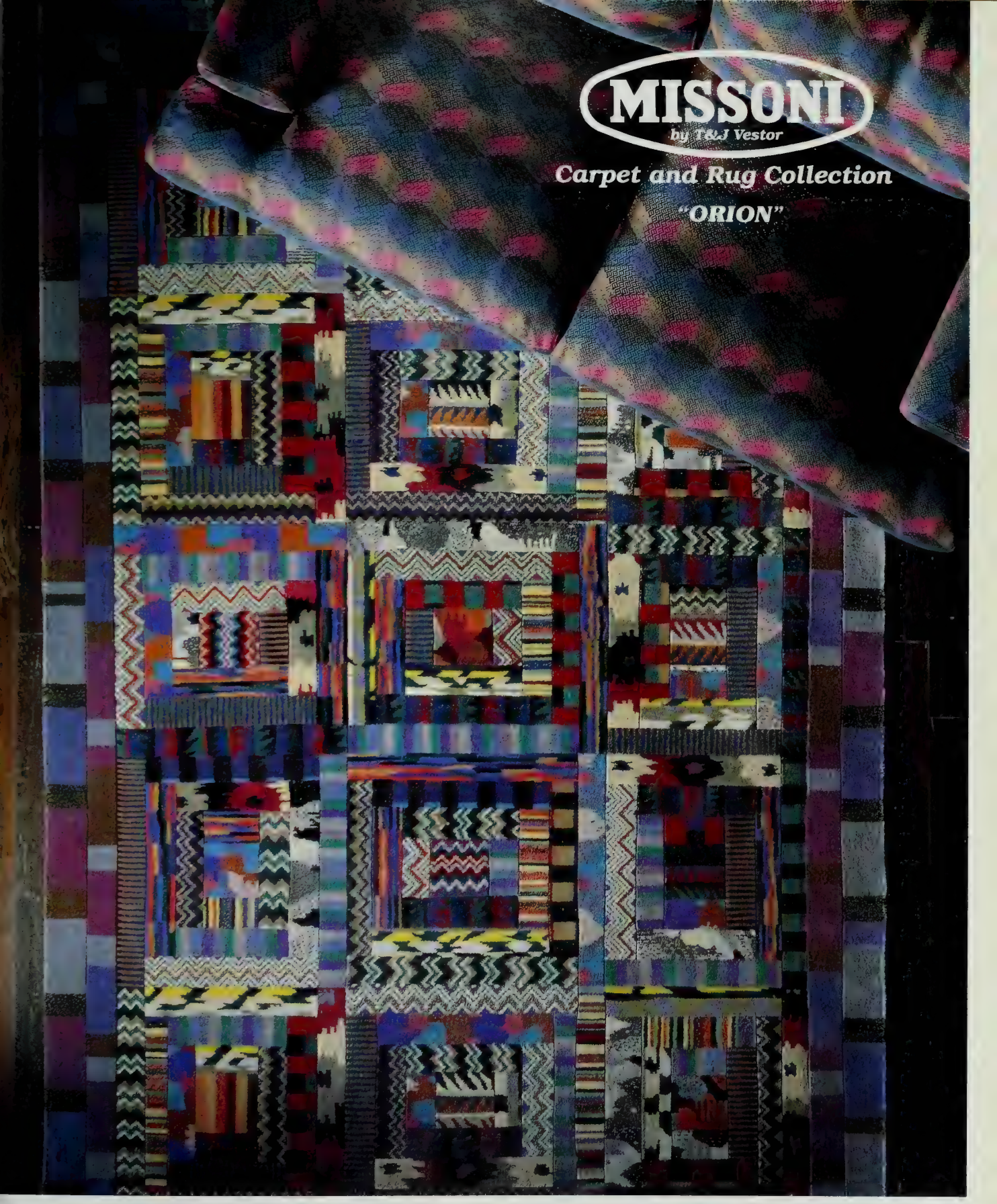
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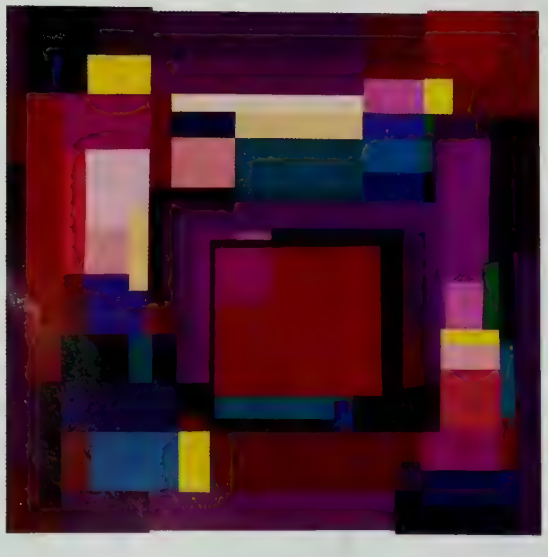
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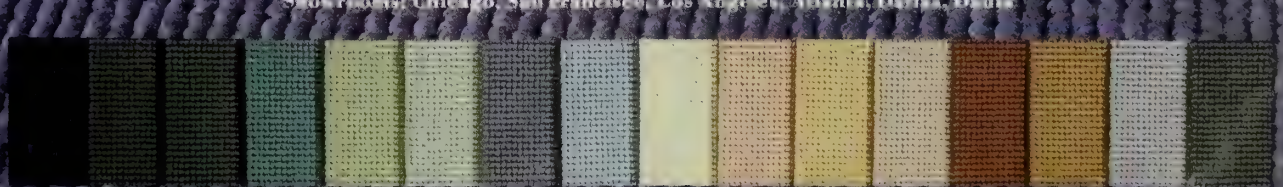


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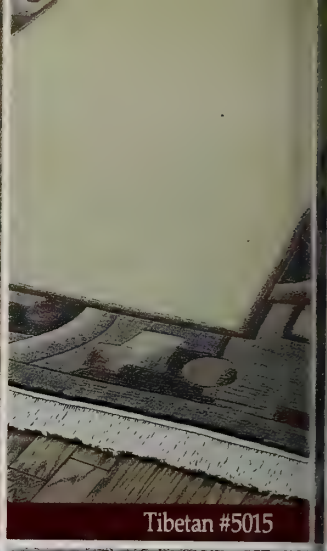


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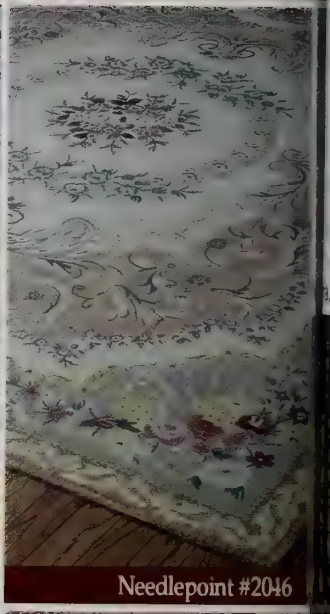

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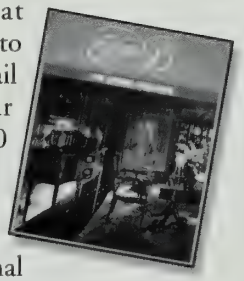
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A Prerevolutionary Landmark Welcomes a New Era

continued from page 82

original décor. A Yugoslav team also carried out designs for the hotel, including the Hermitage Bar, whose name is derived from a traditional Russian word for a place intended for peaceful meditation. The bar serves delicious snacks in a gold-trimmed setting, while the clock over the bar is set in a giant version of one of Fabergé's famous jeweled enamel Easter eggs. The television set in one corner is, like those in the rooms, more in tune with today, allowing the hotel guests to have uncensored news courtesy of CNN—an unheard-of luxury in the USSR. Jari Simola, the hotel's manager, proudly recalls, "When the earthquake shook California in 1989, officials from the American embassy had to come here to the Savoy to get CNN's report."

A great many of the things that businesspeople or even the ordinary Westerner take for granted have required all sorts of curious negotiation. "We now have a fully equipped business center with telex, facsimile and computer facilities," says Simola, "but at the beginning, when photocopy machines were suspect, if not illegal, we were required to install ours in a locked room, and the key had to be kept by our lawyer. Now we have Moscow's first private satellite communications system, which allows us to provide our guests with word processors and facsimile machines."

"Now we have Moscow's first private satellite communications system, which allows us to provide word processors and facsimile machines."

Organizing the smooth functioning of a joint venture like the Hotel Savoy seems almost as challenging as the extraordinary problems such a partnership intends to overcome. "We have a truck that brings us food and other supplies from Finland once a week," Simola explains. "That trip takes two days. Once a month our beverage supply, including special items for what must be Moscow's finest cellar of French wines, comes in from Amsterdam, which means a full four days of driving." Maintenance and service necessitate a staff approximately twice the size of that in a comparable European hotel, but the result is worth it. Hotel guests from the world of Western business invite Russian authorities and politicians to mingle with the likes of Luciano Pavarotti, Ted Turner and Jane Fonda, and Raisa Gorbachev.

For anyone familiar with Moscow, the Hotel Savoy sounds like a fantasy world. Yet there is every indication that its success represents a real and substantial change of the sort that is symbolized not only by the building's return to its original prerevolutionary elegance but also by its very address in the heart of the capital. When the hotel reopened in August 1989, the limousines parked at the front doors on Zhadnova Street, which was named after the Leningrad Communist party leader Zhadnov, who succeeded the assassinated martyr Kirov in 1934. Today, the limousines are still there, but the street name has changed back to what it was when the hotel first opened in 1912. Rozhdestvenka Street may be quite a mouthful for the average Westerner, but it signals an intriguing revival of a name referring to the complex of deconsecrated buildings farther up the street: the Convent of the Nativity of the Virgin Mary.□

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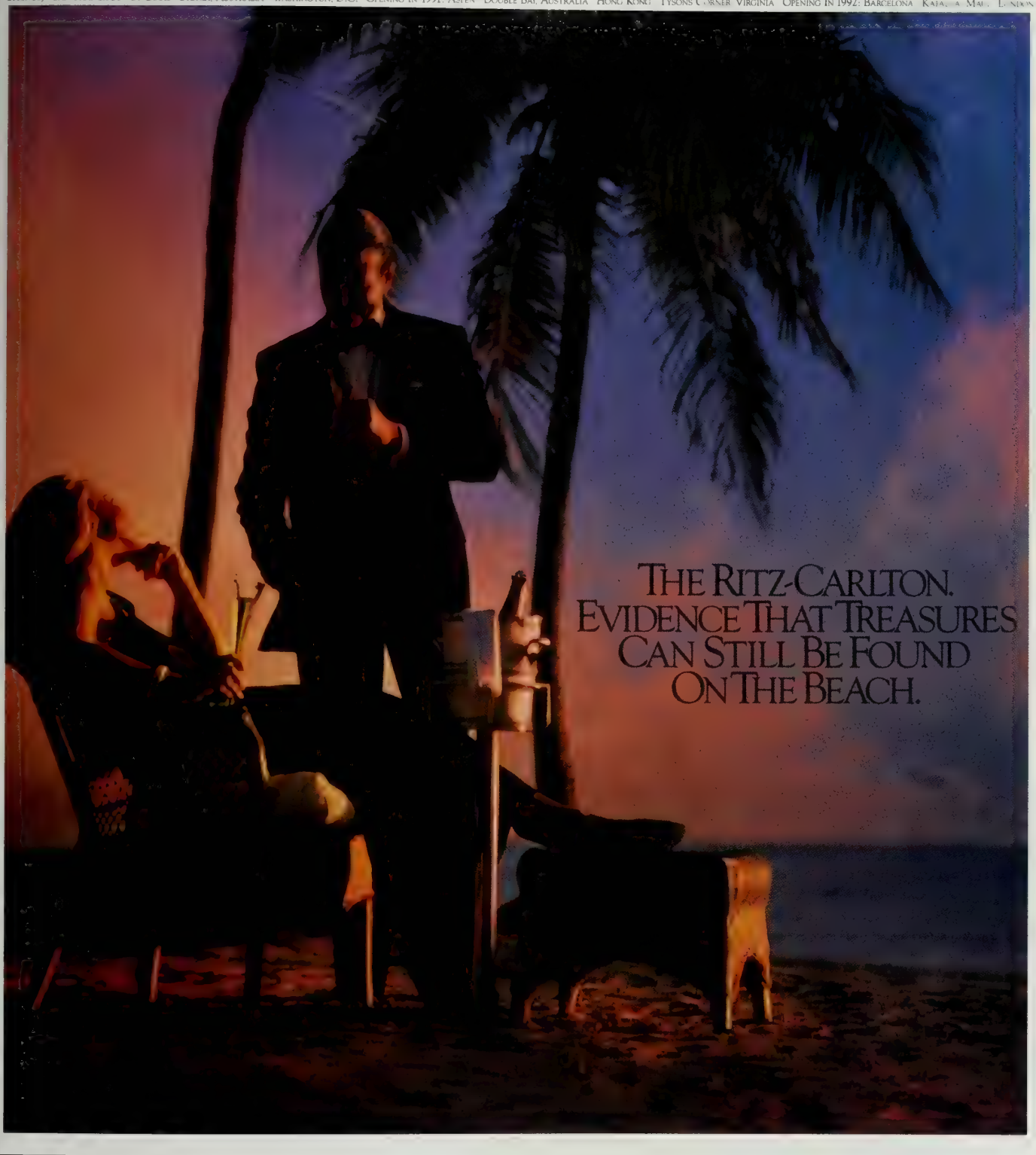
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CONTEMPORARY BRITISH ARCHITECTURE

Diverse Traditions Reflect a Healthy Pluralism

By Charles Jencks



COURTESY D. PORPHYRIOS, ARCHITECTS

BEFORE WORLD WAR I the British architect had to practice in one of several traditional styles. After World War II he or she had to follow modernism, which admitted of only one style, functionalism. Such restrictions were the rule in the past. Almost all cultures have had a dominant, or "ruling," taste, as it used to be known, and it limited choice to two or three styles and urban typologies. Of course, nineteenth-century eclecticism had a fairly wide range of approaches, but critics complained of the "architectural zoo," and the battle of the styles was in the end dominated by two major protagonists: classicists and Gothic Revivalists.

Today the situation is somewhat similar to that of the 1870s, with the late-modernists fighting the Postmodernists, the high-tech architects such as Norman Foster being placed in the corner opposite

A number of stylistic directions have emerged in contemporary British architecture, according to London-based architectural historian Charles Jencks. ABOVE: The work of Demetri Porphyrios—such as his tripartite, templelike Chepstow Villas in London—falls within the classical tradition that is favored by Prince Charles.



GEORGE WOOD

ABOVE: "John Outram's work is symbolic and classical," says Jencks of an architect associated with Postmodernism. "His design in Sussex, by color and materials—travertine and tinted concrete made with crushed bricks—implies both industrial and classical associations." (See *Architectural Digest*, December 1989.)



TIMOTHY HURSLEY

ABOVE: "Richard Rogers has become the main defender of modernism," Jencks explains about one of England's leading high-tech architects. Rogers designed his own London residence to appear as a pristine industrial loft. For him, structure becomes the ornament, as with the open-tread metal stairs, the blue-painted steel supports and the original multipaned windows. Stainless-steel kitchen counter and cabinets were designed by the architect.

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Diverse Traditions Reflect a Healthy Pluralism
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DERRY MOORE

ABOVE: For Jocelyn Hambro's farm in Gloucestershire, architect Quinlan Terry designed a classical-style country house. Terry refers to the design as "Cotswold Palladian vernacular." (See *Architectural Digest*, June 1985.) BELOW: Neo-modernists Peter Wilson and Chassay Wright designed the Gallery House for art collectors in Hampstead. Jencks describes neo-modern work as modern in its minimalist form but with new details derived from deconstructivism, such as colliding compositional elements.

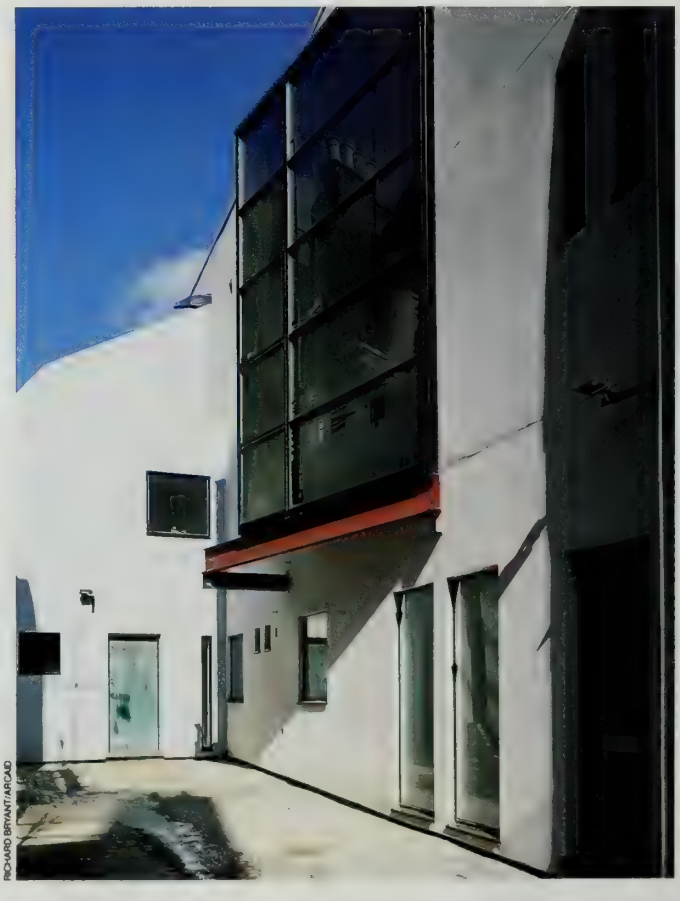
such urban contextualists as Terry Farrell. The battles often take place on contested urban sites—for instance, Paternoster Square next to St. Paul's Cathedral—or at exhibitions, and even on television.

Now there are three additional contenders: the neo-vernacularists, those building modest additions in country towns; the Classical Revivalists, led by Prince Charles; and the neo-modernists, led by the deconstructivists—that is, with no leader at all except the unity that comes from opposing the prince. Five approaches, five different views of the good life, five acrimonious parties all hoping to be elected by the people (or the prince) to number one.

Recently the Classical Revivalists have dominated the headlines because of Prince Charles's polemics, but in terms of constructed work the greatest volume is undoubtedly Postmodern. Perhaps 70 percent of the recent buildings in London are contextual, symbolic, eclectic and ornamental, ranging in quality from the outstanding to the contemptible. At the top end is the architecture of James Stirling and Michael Wilford. Their Clore Gallery addition to the Tate mixes, contrasts and blurs five different styles as it snakes around a complex site relating to five contexts. Stirling and Wilford's work is not only the most profound in British architecture but represents all the competing voices within it.

Many types of Postmodernism are flourishing. Terry Farrell has produced several major London projects that combine urban classicism with high tech in an effective, if heavy, way. He, more than anyone else of his generation, will leave a mark on the cityscape. There are his massive office complexes by the Thames; an "air rights" building over Charing Cross Station that ambles over the skyline like an amiable turtle; and two fat skyscrapers near the old Roman London Wall. His buildings have an anthropomorphic quality and a street-smart vulgarity that are usually appropriate to their jobs.

More fastidious is the subtle urbanism of Jeremy Dixon, such as his St. Mark's Road Housing of the late 1970s, which



RICHARD BRYANT/ARCAID

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SI IN THE DARK

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continued from page 94

BOTTOM: Terry Farrell is leaving his mark on the British cityscape. The architect's Midland Bank in London offers one example of the "contextual, symbolic, eclectic and ornamental" characteristics that Jencks identifies with Postmodernism. "Farrell's buildings have a welcome anthropomorphic quality and a street-smart vulgarity that are usually appropriate to their jobs," Jencks adds. BELOW: A detail of an entrance to the Midland Bank shows abstracted classical elements—a keystone, columns and cornice line—in Farrell's design.



DENNIS GILBERT

adapts the existing street line, setbacks, bay windows and front steps of the adjoining Edwardian houses. Then there is the work of Nigel Coates, who produces what he calls "narrative architecture." It tells a changing story with various symbolic overtones, using a realistic technology that is often falling to bits. As the reverse of "white modernism" and high tech, it celebrates decline, ambiguity, ruins—like an eighteenth-century gentleman's garden. Characteristically, Coates will design around a main theme, such as his Noah's Ark building or The Wall, both in Japan. His London shops also mix what could be called "industrial baroque" with a kitsch version of Surrealism—for instance, a Salvador Dalíesque Mae West-lip seat with a surfeit of twisted, arid, gagged fabric. Not only will Coates create theatrical set pieces that compare with Baroque installations, but he works with a team of sculptors, artists and lighting designers in sustaining the drama.

Postmodern variety does not stop there. The symbolic and classical work of John Outram is a hybrid of new technologies and industrial functions. There is also the urbanism of Julyan Wickham. His Horselydown Square is located within a dense thicket of old wharves and takes up their robust vernacular themes. Such Postmodern work, which is now quite plentiful in the new Docklands area, reestablishes the old European city rules of courtyards, street lines, pedestrian areas and mixed uses, behind hybrid and changing façades.

Perhaps 70 percent of the recent buildings in London are contextual, symbolic, eclectic and ornamental, ranging from the outstanding to the contemptible.



JO REID & JOHN PECK

Meanwhile, as if in another country, late-modernists—Foster, Richard Rogers, Nicholas Grimshaw, Michael Hopkins—continue to produce one ascetic beauty of high tech after another. Foster's most accomplished large structure, Stansted Airport, is the first leviathan of travel to be big enough to accommodate all the changing functions and ephemera that usually destroy airport buildings. Its stunning ceiling vaults, comparable to those in a medieval mosque, only have the fault of not varying in shape or rhythm, so they become a bit predictable. But the scale makes a virtue of the monotony and, like the Grand Canyon, turns repetition into that well-known aesthetic quality, the awesome Sublime.

Another recent gem of the late-modernists is the Imagination headquarters by Ron Herron, one of the founders of the sixties group Archigram. Herron has renovated and transformed a series of nineteenth-century buildings, painted them white and added flying bridges at

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THERE'S BEEN A LOT OF TALK about the environment lately. But out on Chesapeake Bay, sailing around on a vintage skipjack, a group of school kids are learning that when it comes to the environment, actions speak louder than words.

Myrtha Allen, Environmental Sciences teacher at P.S. 405, Baltimore, explains, "Most of my kids are city born and bred. They live in apartments, they get their milk in cartons, their eggs in those styrofoam containers. They were about as interested in the environment as they are in

"IT WAS THE FIRST FISH Jawan had seen that WASN'T SURROUNDED by french fries."

MYRTHA ALLEN, Teacher

homework." She smiles at a nearby eight-year-old. "And who can blame them? Some of them, like Jawan here, had never even seen a live fish before."

That's where the Chesapeake Bay Foundation stepped in. Since 1966, when it started in Annapolis, Maryland, with a rented fishing trawler and little else, the Foundation has taken more than 300,000 students out into the Bay to experience the environment first hand. And at the same time making them aware of how important their contribution is to the future of the planet.

Myrtha puts it simply. "To get these kids wanting to clean up the world, we've got to get their hands dirty."

And they do. They get very dirty.

"Oh yeah," chuckles Myrtha, "we do it all. Once we threw a net in just to see what we'd get. When we pulled it up, sure enough there were the milk cartons, the soda cans, the egg containers. And flapping around in the middle of it all was this big, cranky striped bass. You should've seen their faces.

"We took 20 little consumers out on a boat that day. We came back with 20 budding environmentalists."

At Toyota, we're proud that through the support we give to the Foundation more kids like Jawan will be able to experience our fragile environment first hand. And hopefully start playing an active part in preserving it.

Is the program working? "These kids are organizing neighborhood recycling drives,



they're writing letters to Senators. Take a look at these posters some of my students have been doing."

The classroom walls are alive with crayon and pencil. Bright orange crabs. Smiling oysters. Families of ducks.

And one poster that stops everyone. It's of a smiling little boy holding hands with a big striped bass. And boldly scrawled above both their heads is one word: "Brothers".

And it's signed by Jawan. Age eight.

TOYOTA

INVESTING IN THE INDIVIDUAL

Diverse Traditions Reflect a Healthy Pluralism
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different angles to connect them.

High-tech architects usually have trouble with entrances, and Grimshaw's Financial Times Print Works in the Docklands once again demonstrates how not to do them. But this judgment seems carping and is soon forgotten when one looks at the overall gesture: the huge wall of blue glass that shows off the interior of a printing press to the passing motorist and makes such a pristine drama of all these intricate machines.

Richard Rogers has become the main defender of modernism, one of the few architects who will stand up to the barbs and shafts of Prince Charles and hurl them back. His Lloyd's of London, occupied by the famous insurance company, is by far the most powerful monument of high tech and is likely to remain so for a long time. Many compare it to Christopher Wren's St. Paul's because it is the city's most expensive building since the cathedral was built and is probably one of the most significant from an institutional and architectural viewpoint. There is much criticism from those who work in and around the building, many finding that it resembles an oil refinery. But if such questions of appropriateness are suspended, one cannot deny that it is the most impressive piece of design in London since the war.

The problems of late modernism concern its inability to produce a legible city grammar that can divide up an urban fabric into comprehensible and convivial chunks. Furthermore, the tradition does not address the topics that preoccupy the Postmodernists—ornament, symbolism, anthropomorphism, humor and a host of other important issues. Prince Charles is probably right to criticize modernists for these failings, although his attack, going too far, has simply produced a counterrevolution within the profession.

Given the extreme polarization between the prince's traditionalists—"human"—and his modernists—"inhuman"—it is interesting to note a series of mavericks who occupy both categories: the neo-vernacular/modernists Edward Cullinan, Nicholas Hare and Michael Hopkins.

Hopkins worked in Norman Foster's office and designed one of the best of the few high-tech houses in Britain. Recently he's been turned into a reluctant Postmodernist because of his commissions at Lord's Cricket Ground and the prestigious Bracken House next to St. Paul's. Bracken House was the old Financial Times building, designed by the classicist Sir Albert Richardson and inspired by the famous Palazzo Carignano in Turin. Hopkins has taken up its undulating bay rhythms and rendered them in dark steel, bronze and brick, producing an infill solution that combines the discipline of high tech with the grace of a palazzo. Has a high-tech architect gone over to Postmodernism? As if to acknowledge this ambiguity, Prince Charles has supported Hopkins, thus leading him to be dubbed by the press "the acceptable face of modernism."

Late-modernists still control the main organs of power and the Royal Institute of British Architects (RIBA), which elected Max Hutchinson, a vocal neo-modernist, as a past president. He made his reputation counter-attacking Prince Charles, a role that guarantees him instant coverage in the national press and sitting ovations in his institute. The dominant London institutes—the Architectural Association (AA), for example—have been led by late- and neo-modernists such as Peter Cook, Rem Koolhaas, Zaha Hadid, Peter Wilson and the late Alvin Boyarsky.

The variety in late and neo-modernism equals that of Postmodernism.

The neo-modernists, deconstructivists such as Koolhaas, are the most creative group of the moment, win many of the competitions and are building all over the world. Koolhaas's office is in Rotterdam, but his home is London. He regularly gives lectures at the AA and is often published in *Blueprint*. Hadid and Cook are based in London but building elsewhere, particularly in Japan and Germany. Wilson, an Australian by birth, recently won a competition in Münster, for which he produced the usual stimulating decon cocktail of flying beams, skewed spaces and colliding beams. His kind of work is an orthodoxy at the AA, where it was nurtured for years. Unfortunately, however, the conservative building climate of Britain has meant that the late- and neo-modernists had to go abroad to get work—one reason that Boyarsky always referred to the AA as "an offshore company." A veritable United Nations of architecture, it counts among its members students from some sixty countries, many of them from the United States.

The neo-modernists have built one or two small buildings in Britain—for instance, Peter Wilson and Chassay Wright's little Gallery House in Hampstead, a background not only for art but for furniture. And there was a symposium at the Tate Gallery called "The New Moderns," and my book on the same movement. But this tradition is often confused in the press with late modernism, especially of a minimalist kind that emphasizes spare designs with light-filled interiors. These qualities and elements are not *new* to modernism. Only the philosophy of deconstructivism, and the frenzied aesthetic of warps, cocktail sticks and collision composition, deserve that adjective.

The variety within late and neo-modernism equals that of Postmodernism, and the heterogeneity should be celebrated, not shoehorned into some all-encompassing spirit of the age. The work of David Chipperfield,

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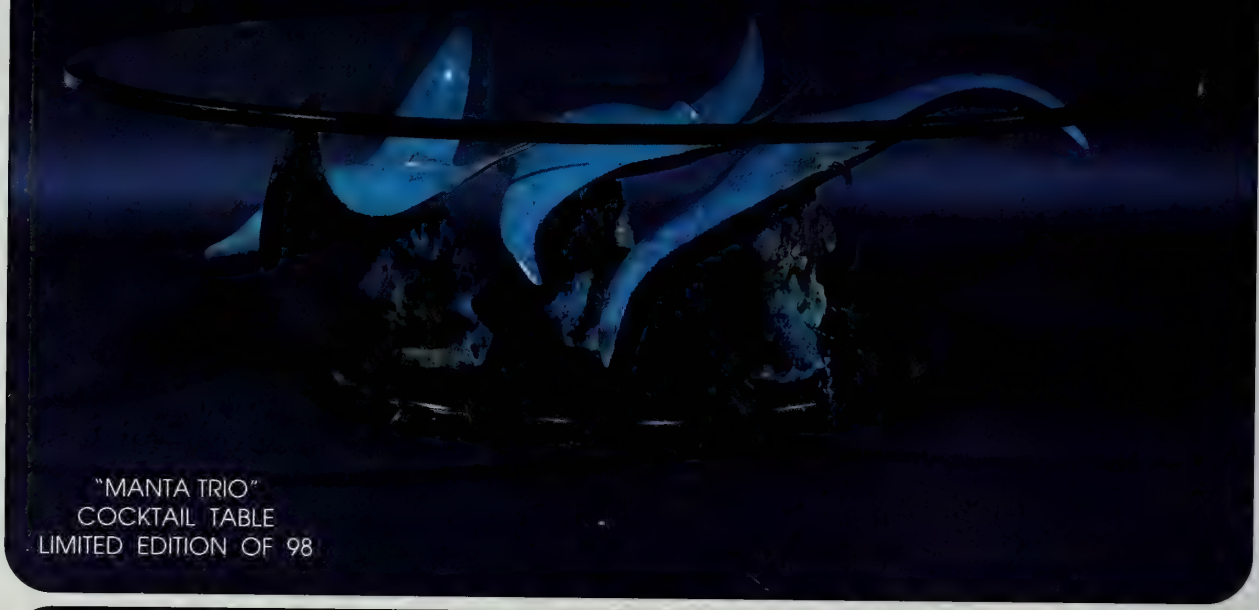
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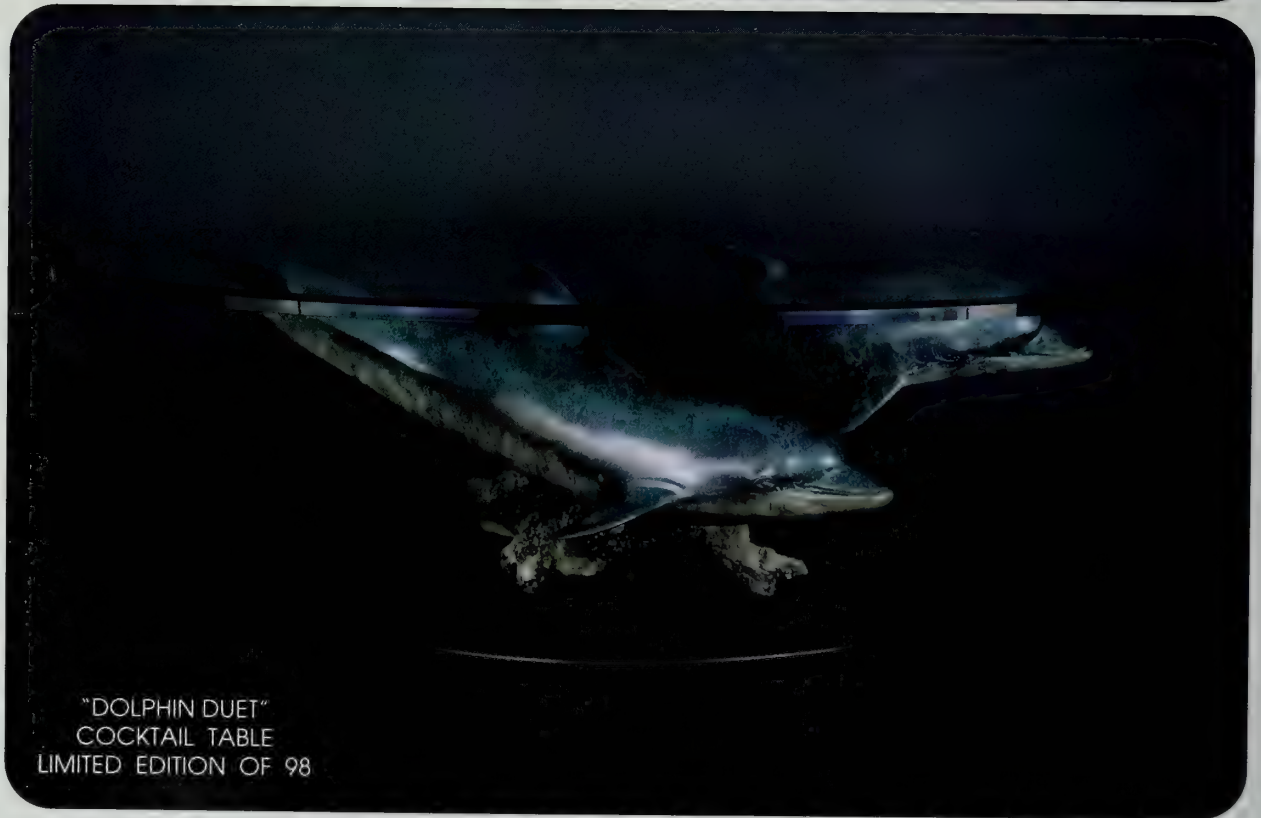
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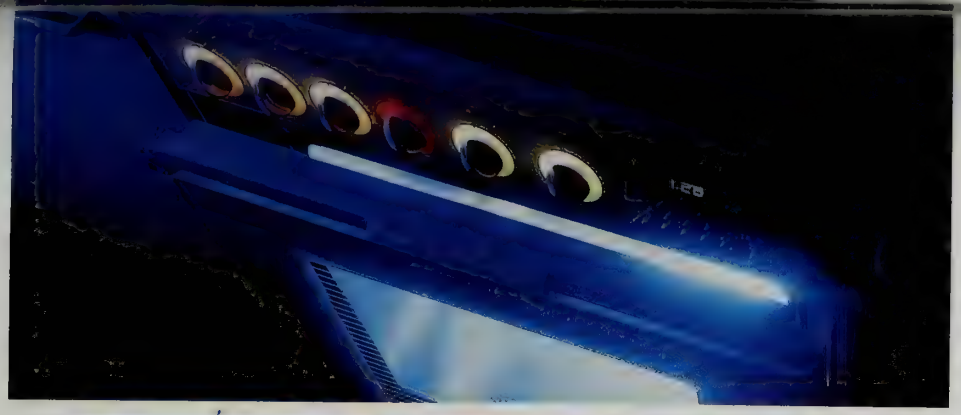
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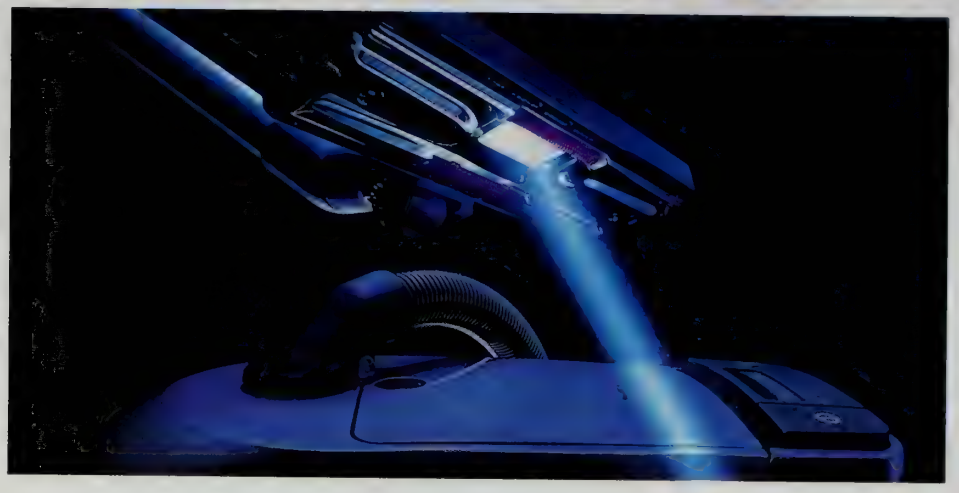
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Diverse Traditions Reflect a Healthy Pluralism
continued from page 100

Stanton and Williams, and Eric Parry is a pragmatic, not utopian, *continuation* of modernism, and while it may be classified as late modern, this is no more derogatory than calling Guarini late Baroque: It indicates that the socialism and progressivism of the earlier movement have been dropped.

Likewise, the classicists are divided along related lines. Quinlan Terry has been building traditional English country houses of a neo-Palladian manner ever since he graduated about thirty years ago from the AA. Three of the more influential critics in England—Sir John Summerson, Mark Girouard and Gavin Stamp—find Terry too rigid in his application of classical precedents. But Leon Krier—one of the most creative classicists alive—finds him courageous for having stood up to the modernist orthodoxy thirty years ago, when almost no one was challenging it. Both opinions seem right.

Terry's Richmond Riverside Development scheme applies well-mannered, eighteenth-century formulas to various façades behind which the modern concrete open plan exists. The detailing is perfunctory, the quotes are obvious, the ornament uninspired. But who cares? The space is so well modulated from courtyard to passageway to esplanade that it's a textbook example of urban grammar, the very thing the modernists, with their megastructures, fail to achieve. Inevitably, if office workers were to choose, most would prefer Terry's Richmond to Rogers's Lloyd's.

Some Classical Revivalists, such as the aptly named Robert Adam, are more aware of current technology and culture than Terry. Adam is almost Postmodern in his juxtapositions—for instance, setting classical brick forms against large expanses of plate glass—but his compositions always have a restrained decorum that comes from well-known prototypes. His bold and sculptural use of brick has a quality of H. H. Richardson about it, and Adam may very possibly emerge as the most accomplished of all the Classical Revivalists.

However, in terms of urban invention, drawing skill, polemics and historical understanding, no classicist approaches Leon Krier. Krier, along with his friend Demetri Porphyrios, has sustained the intellectual and spiritual aspects of classicism, showing this architectural tradition to be based on two things: the European city as a pedestrian entity of streets, squares and urban types, and a constructional system of vernacular expression. Porphyrios chooses the Doric order in his houses for both these reasons, and he stays very close to precedent in his details. But because his sensibility has been touched by modernism, his spaces have a quality of light and severity of tone that is quite minimalist in feeling.

The work of Prince Charles's chosen architect, John Simpson, is closer to Terry's than to that of Krier and Porphyrios. It was Simpson who won the heart of the prince several years back when he and other Classical Revivalists put on an exhibition titled "Real Architecture." Simpson is a scenographic architect who will take whole chunks of his repertoire rather shamelessly from Sir John Soane, Palladio or the canals of Venice. Recently, he won the so-called "Second Battle of Paternoster Square," defeating the official winners of a competition after the prince put unofficial pressure on the developers.

The diversity between traditions is the by-product of a new respect for pluralism.

The prince hired Krier and others to design part of a town in the southwest of England, and in 1990 and 1991 he sponsored summer architecture courses at the Villa Lante near Viterbo, among other places. The school's director, critic Jules Lubbock, invited students to learn traditional skills of craftsmanship, life drawing and measured perspective, a visual diet enriched by the urban theories of Krier and Christopher Alexander, who also taught there.

The prince, in his film and book, *A Vision of Britain*, illustrated Siena as an exemplar of a rule-generated city, and he has tried to create his own set of principles. The problem is they turned out to be more general pieties than precise prescriptions. More to the point are Leon Krier's recipes, which are based on twenty years of thought. Instead of prescribing specific cornice heights, for instance, he asks for a limit on the number of stories. This allows for the up-and-down variety that is the life of any High Street and produces unity, not uniformity. One can see in this single example—contrasting Lubbock and Krier's solutions to a city rule—the differences between the more flexible and more doctrinaire wings of the classicist camp, and thus get an inkling that this tradition is almost as complex as the other four.

What is striking, even from such a brief summary of the British architectural culture, is that the diversity and conflict between traditions is something recent, perhaps only ten years old. It is the accidental by-product of social forces and a new, grudging respect for pluralism.

Even though neo-vernacularists are doing a great amount of background building throughout all of England, in the end what is admirable about the individuals of all five traditions is that they soldier on, receiving, like Stirling and Wilford, only one or two building commissions per year—just enough to keep their convictions and practices sharp. Many other cultures, with far more work and fewer delays, might still envy the British situation, and the courage and depth of architecture that result from continual struggle. After all, competition is supposed to keep people sharp, and in Britain it has produced a welcome diversity.□



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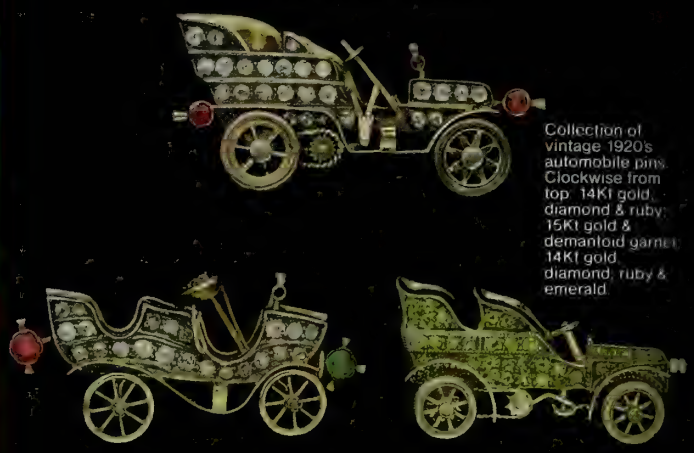


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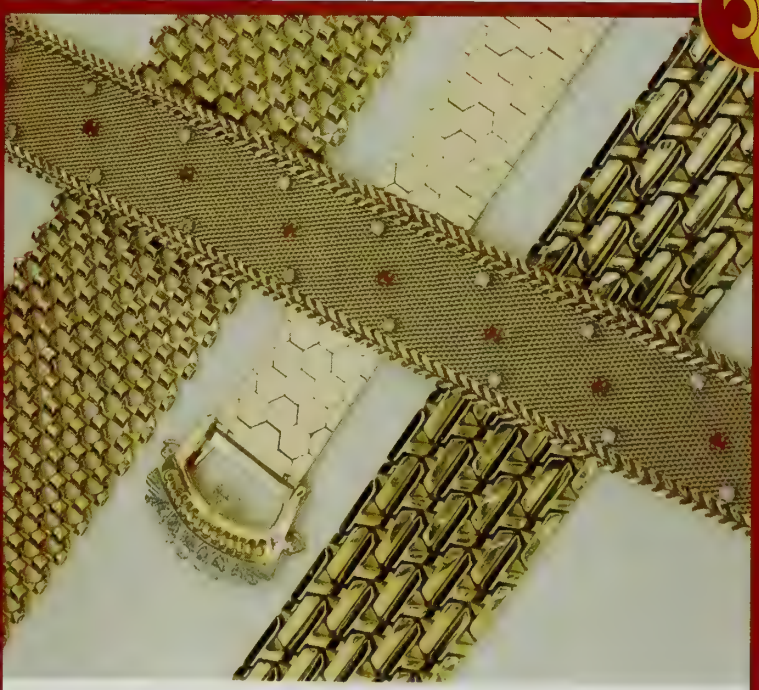
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Blending Déco and Oriental Themes for a Contemporary House



INTERIOR DESIGN BY ROBERT METZGER, ASID
AND MICHAEL CHRISTIANO
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY PETER VITALE



"It has a clean, Japanese feeling," says Robert Metzger of a weekend house in Connecticut he designed with his associate, Michael Christiano. OPPOSITE: Landscape architect David Engel transformed the surrounding hills into a formal Japanese garden with a brook and a wooden bridge.

ABOVE: The designers created a "serene yet dramatic" entrance hall using pale colors and simple, large-scale furniture such as the 19th-century Chinese altar table. Atop it are 18th-century Chinese funerary jars. Art Déco sconces from A Smith Antiques complement the French Art Déco runner, from Dildarian. Shelves at left hold a Tang Dynasty head and Chinese porcelain figures.

THE HUSBAND AND WIFE had traveled extensively in Japan, and during those trips they had acquired not only a considerable collection of Japanese art and objects but also a powerful affinity for the Japanese aesthetic. So when they began looking for a country house in Connecticut, it did not surprise their friend interior designer Robert Metzger that they were attracted to a contemporary cedar house with what he calls "Japanese overtures."





THESE PAGES AND COVER: A screen made from the Joseph Urban Studios wall murals that once adorned New York's Ziegfeld Theatre dominates the living room. *Interruptor Arch*, 1985, by Arthur Cohen is mounted at left. Metzger used an ancient Roman mosaic fragment as a low table. Japanese bronze candlesticks from Naga Antiques rest atop it. The 18th-century Chinese vase displayed on the torne and the lacquered chinoiserie table are from Kentshire Galleries. INSET: *Nature Morte aux Deux Jeuilles*, 1938, by Fernand Léger hangs above the fireplace.

Those include sliding doors—although they are made of glass rather than paper—and a gently pitched roof with the generous eaves and the wide gables that echo the profile of the traditional Japanese dwelling. The setting itself, a wooded slope that descends to a small lake, exudes a quintessentially Japanese air.

To intensify that atmosphere, the husband and wife hired landscape architect David Engel to create a formal Japanese garden. Now a brook splashes over polished stones down to the lake. There are bridges and gravel paths, and scattered through the greenery are several works of outdoor sculpture that the clients had brought home from Japan. "It's like a private park," Metzger remarks.

When the time came to design the interior of the house, the clients approached Metzger and his associate, Michael Christiano. The team had already done the couple's Manhattan apartment as well as the husband's corporate offices. "We're like old friends who can go years without seeing each other but then pick up effortlessly at different points of our lives," Metzger says.

The house is generously proportioned, but when the couple first acquired it the rooms were visually uninteresting. As Christiano notes, "It was a well-designed contemporary house, but all the money had been spent on the space, nothing on the finishes."

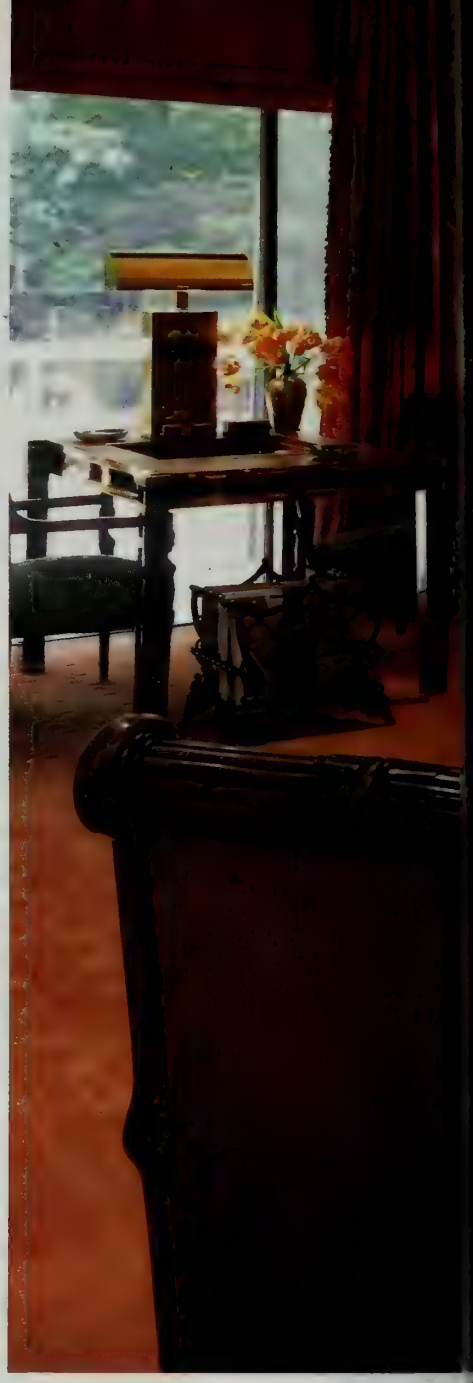
Metzger and Christiano's task was to create interiors that were as rich, engaging and harmonious as the setting. "We needed to make it elegant but also comfortable and informal," says Metzger. "It's a second house, and if you couldn't relax in it there would be no point."

He began, as he almost invariably does, with the entrance hall. "I believe in entrance halls," Metzger explains. "They're the first statement of what you're going to see." Metzger paved the floor with a pale Kasota stone. "It's refined but not too refined," he says. He glazed the walls with a muted gray-green hue. While

BELOW: "The dining room is a sun-filled space, and I used country pieces from Europe for an intimate and friendly atmosphere," the designer says. Louis XVI–style chairs and wood-and-marble table from Kentshire. The 19th-century French torchère and the French chandelier are both from Marvin Alexander.



"The lines in Déco and Japanese and contemporary are very sympathetic."



"The project was a play back and forth between contemporary and traditional," says Christiano. ABOVE RIGHT: In the library, a 19th-century Edo-period screen from Naga is accented by a Japanese clothing box used as a side table and a carved wood Buddha. The 19th-century Kashmir lamp is from Marvin Alexander. By the windows are a games table and lamp from Karl Springer; the accompanying late-18th-century Italian armchairs are from Philippe Farley. Low table from Lorin Marsh. The pair of 19th-century oak-and-ebonized-wood armchairs with leather upholstery are from Florian Papp. Cowtan & Tout paisley for sofa and draperies. Edward Fields carpet.



the paint was still wet, rows of tiny horizontal striations were created with a steel comb. The effect manages to be both luxurious and discreet. "It says serenity, quality, opulence," Metzger observes.

Since the clients are aficionados of Art Déco—the style that informs their city apartment—Metzger decided to intermingle Déco elements with the Oriental objects he and the couple had acquired. Thus, a series of imposing Chinese funerary urns stand on a lacquered nineteenth-century Chinese altar table in the entrance hall, while a French Art Déco carpet lies on the floor. "The lines in Déco and Japanese and contemporary are very sympathetic," says Metzger. "I think they make a beautiful blend."

Reached by descending a short flight of steps, the living room restates many of the themes introduced in the entrance hall. Overall, however, it is defined by three large features. First is the fireplace, finished with more Kasota stone and displaying a small Léger. Second, opposite the fireplace, is an Art Déco screen by Lillian Gaertner and the Urban Studios that originally was part of a large-scale mural in the Ziegfeld Theatre in New York. Third, in the middle of the room, is the four-sided sofa, or borne, that Metzger designed.

The borne divides the living room into two separate conversation areas. And since it faces all directions, it also neatly resolves the dilemma of how to position the furniture to respond to the competing attractions of the fireplace, the Urban Studios screen and



the garden view. "It's a small island in the middle of the room that gives you a three-hundred-and-sixty-degree pivot," Metzger remarks with a smile of satisfaction.

The double-faced fireplace has one front giving onto the living room and the other onto the adjacent library. It already existed when the clients bought the house. What did not exist was a way for people to move directly between the two rooms. "You could look through, but you couldn't get through," says Christiano. "It was a case of architectural frustration." To alleviate that frustration, Christiano had the walls on either side of the fireplace torn down and in their place built a pair of arched passageways.

The designers decided that the library should offer a contrast to the pale colors of the living room. "The rest of the house is cool," Christiano points out. "There needed to be one room that was warm and cocoonlike."

Metzger and Christiano evoked that feeling by drenching the room in woody, spicy hues. They covered the walls with a cinnabar-colored linen and used a rust-red carpet for the floor. There are two armchairs upholstered in burnished leather. Even the nineteenth-century Japanese screen that Metzger found at the Winter Antiques Show in New York and hung above the sofa contains shades of golden brown.

"I was afraid it was going to be a jolt when you looked into the library from the living room," confesses Christiano. "But it's attractive, a nice relief."

The Japanese and Art Déco themes

stop abruptly at the dining room. It has two walls that consist almost entirely of windows, which posed a particular design challenge. "The problem with two glass walls is that





Undaunted, Metzger had a marble rim built to expand its size, while Christiano designed a set of oxidized copper legs. To smooth the surface, they topped it with glass. "In the end it worked, but it's a miracle it did," says Metzger with a laugh. Given the resourcefulness of the designers, that comes as no surprise.□

"We wanted the house to be comfortable, friendly and unpretentious," Christiano says. ABOVE: Jim Dine's *8 Hearts*, 1970, contrasts with a Meissen articulated pagod resting on the hearth in the master bedroom. The 1920s pedestal table/floor lamp is from Newel Art Galleries. Woven fabric on rope chairs from Brunschwig & Fils; bed and drapery chintz from Cowtan & Tout; Carleton V strié wallcovering. Carpet from Edward Fields.



RIGHT: "The brook flows down from the house to a small lake," Robert Metzger notes. "Indigenous trees and plantings allow for dappled sunlight near the arched wooden bridge, where the sound of the water splashing on the polished rocks creates an ideal spot for quiet meditation."

ARCHITECTURAL DIGEST VISITS:

Cher

The Performer's Adobe Retreat in Aspen



INTERIOR DESIGN BY RON WILSON TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY MARY E. NICHOLS

"If you don't reinvent yourself, you get bored," says Cher (inset), whose latest residence is an adobe villa in Aspen. ABOVE: Designed by local architect David Finholm, the house is "not chic," Cher says, "it's surrounded by cattle ranches." RIGHT: Ron Wilson, who completed the interiors in six weeks, used raw silk on the upholstery and kilim fragments on the pillows in the living room combined with antique accessories.

THE CLASSIC ADOBE is a squared-off mud hut that for centuries has provided reliable if unglamorous shelter. Cher's adobe abode is something else. An awesome Santa Fe–style villa with Art Déco touches on eight acres in Aspen, it has huge windows that frame spectacular mountain views in every room, gravel wallcovering from France, chairs made of elk horns (Cher insisted on elk because they shed their antlers naturally), sofas upholstered with antique kilims and a bedroom awash in yards of Irish lace.

Traditionally, adobe is indigenous to dry climates where adobe clay is plentiful and earthen walls are not likely to be eroded by frequent rain. But Cher is not looking for shelter, she is looking for style. "There is no real resting place for me in a house," she says. "It's a retreat. I change all the time, and usually my houses reflect what I'm going through."

Cher and her adobe had a Hollywood "cute meet." Last September she was in Aspen for the wedding of her sister, Georganne, to her former security director, Ed Bartylak, and she decided it might be fun to look at condos. A real estate agent showed her the house, designed three years ago by Aspen architect David Finholm for a New York couple. "I kept going back to it," Cher says. "It just seemed like the right place."

Cher moves just a little faster than the speed of light. She saw the house in September, bought it in October and insisted that it be decorated and


MARK BERNET




HOLLYWOOD MOVIES



PRECEDING PAGES: Vigas, or wood beams, an adobe fireplace and a stone floor accentuate the living room's Southwest focus. By the table, on a Bessarabian-style rug, are African miniature wood chairs. Sofa fabric, Mimi London.

ABOVE: Ron Wilson is still catching his breath from the speed with which he completed the design and furnishing of the house, down to the pasta in the kitchen. "I thought it was impossible," he says. "But Cher is a very in-charge woman."

furnished down to the apples in the kitchen by December 7 so that she could spend the Christmas holidays there with her family. "When she told me to do it by December," recalls designer Ron Wilson, "I said it couldn't be done. She said, 'Well, kick some ass and get it done.' "

What Cher loved was not the outside of the house—"I couldn't care less," she says—but the vistas from the inside looking out. High up and just west of the town, the house commands views of the Roaring Fork valley from its narrow ravine near Rifle to its broad base below the year-round snows of Independence Pass.

From her windows, Cher can see private jets landing at the Aspen airport, hotshots schussing down the Racer's Edge trail on Tiehack, beginners struggling off the lifts at Buttermilk and cattle foraging in alpine pastures below the jagged peaks of Mount Sopris. In one direction she can see Aspen, a town of chic boutiques and trendy restaurants; in the other direction she can lift her eyes to the rugged mountains and mesas that stretch off into an infinite distance. "Every room in the house is like a picture with the windows like a big frame," Cher says. "When you look out and see the snow falling or the leaves turning golden . . . it's just so beautiful."

Cher first saw Aspen about eighteen years ago when she went up on a jaunt from Los Angeles with a few friends, including record producer Lou Adler and Jack Nicholson, because they thought it would be fun to learn to ski. She fell hard for the old mining town, which had already become a Hollywood nirvana. "There's something easy about it. I have a lot of friends up there," she says. "I'll go

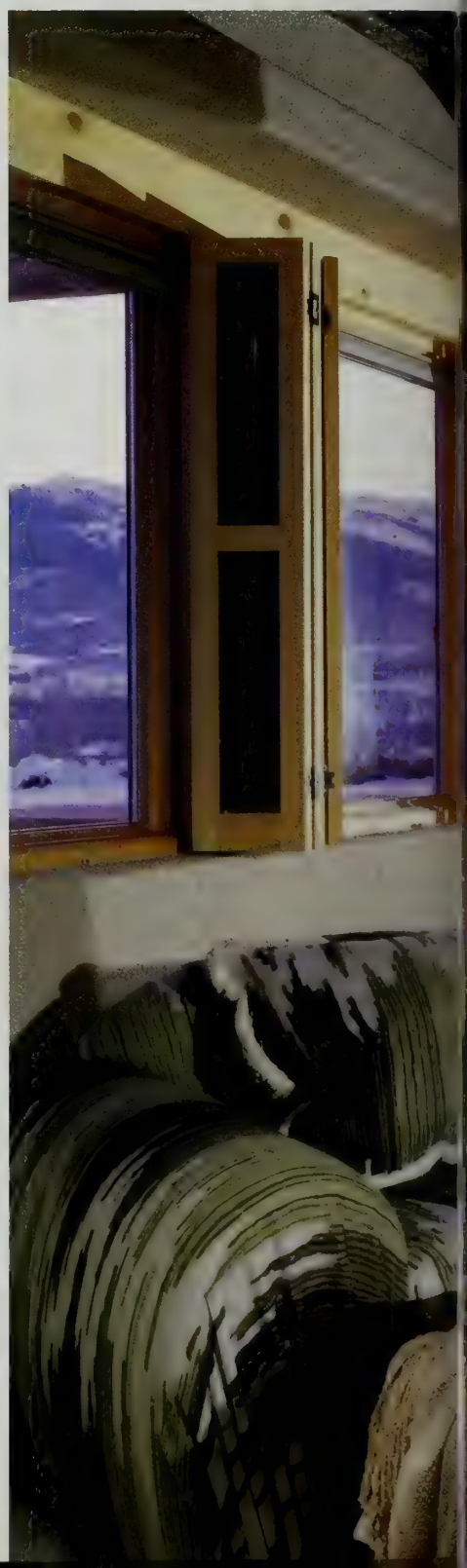
OPPOSITE: "I know I'm a frustrated architect and designer," says Cher. "I push Ron because I don't know what's wrong to do." Gravel wallcovering was used in the stairway and continued into the master suite. Hanging at right is an antique embroidered textile from India. An antique French birdcage rests close to the fireplace.





ABOVE: Some of the most spectacular views of the mountains around Aspen are from the master bath. Wilson, who says that Cher loves texture, antiqued the walls, surrounded the tub with marble and placed an iron table between two club chairs.

BELOW: "When Cher first saw the house, she went through every room screaming," says Wilson. "She said, 'Every time I look at the house I want to scream.' She meant she liked it." Wilson designed the iron bed, draped it with gauze and covered it with lace. Shutters made of cedar saplings help control the light.



over to Kurt and Goldie's place or over to see Don and Melanie or Jack —these are people I've known my whole adult life. If you want activity you can find it, but if you don't, you don't have to—usually I don't."

Cher bought her first house in Aspen in the 1970s but had to sell it because of financial troubles. Now she's back in Aspen, back in the money and back on top. She won an Academy Award as best actress for *Moonstruck*, her *Heart of Stone* album went platinum, her solo concert tour was a wild success, and she was the singing, acting star in *Mermaids*.

But her fame has become both gratifying and terrifying. Part of Cher's unconscious response after her recent trial by tabloids was to take refuge in an organic environment, to reach out to the permanence of nature and to a house that seems to be an outgrowth of the soil. "She has always enjoyed places like Aspen that are close but far away," Wilson says. "It's part of her hiding mechanism."

Cher buys houses the way many women buy dresses. She has bought, built and redesigned fourteen houses in the past twenty years, from a Tuscan villa in Bel-Air where she lived with her husband, Sonny Bono, and a lot of period French and Italian furniture, through a contemporary Egyptian temple in Beverly Hills, to what she called a "prehistoric/futuristic" New York triplex apartment (see *Architectural Digest*, March 1989) and, of course, the Déco adobe. Currently she's planning a new house on the beach in Malibu, which will rise "shimmering from the sand like something out of the *Arabian Nights*," says Ron Wilson.

Wilson's collaboration with Cher is the foundation of all her houses. She was his first and number one client; he is her edifice Rex. They met almost thirty years ago when Cher baby-sat for Wilson's nephews. A few years later Wilson decorated a model house

built by his family's construction firm in the San Fernando Valley. By coincidence, Sonny and Cher bought it, and when Wilson arrived to make a few changes, Cher recognized him. The rest is design history. "With me he can be who he really is," Cher says. "With other people he has to be a grown-up—the Designer."

"I understand how she likes to be surrounded," Wilson says. "She likes large scale and simple, and she loves texture. She has a great gift for understanding without having any knowledge, and she's always pushing me to my limits." In the Aspen adobe, Wilson chose soothing umber and gold tones, which he feels are Aspen's colors. The entrance, with its simple hand-carved wood bench, sets a casual tone. The living room at the center of the house is an eclectic, oddly harmonious grouping of Wilson's acquisitions and Cher's possessions and collections. "I don't like a set style," Wilson says. "I believe that beautiful

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Long Island Passage

Transforming a Turn-of-the-Century Cottage





"It's a house that can grow," says interior designer Arthur Smith of Barbara Slifka's residence on Long Island, New York. "It can become more complicated or less." OPPOSITE: An American swan decoy and a blanket chest are framed against the entrance hall's window. Both are from A Smith Antiques. Stark Chinese rug. Chair fabric from Schumacher. "We set a floor plan in motion first," says Smith. "Then we started to buy, and each piece dictated something else. We worked all over the canvas, instead of one room at a time. Barbara and I spoke the same language. She found things, I found things." ABOVE: "I wanted symmetry in the living room," notes Smith. French pitcher is 19th century.

INTERIOR DESIGN BY ARTHUR E. SMITH
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY PETER VITALE

A FLAG, WHIPPING against the sky like a fanciful, patriotic bird. A porch, sagging and venerable, with rocking chairs that nod in the wind. Silvery dune grasses and silvery sunlight and a view, miles of pristine blue water, all within easy reach. These were Barbara Slifka's first impressions of a turn-of-the-century shingled cottage on Long Island, that its owner, a widower, insisted on selling to someone his wife would have liked. She would have liked Barbara Slifka, he decided, and so it became hers, and so she lived for a summer with the flag and the rocking chairs—and the drafts and the tiny bath—until one morning she asked herself casually, fatefully, "Couldn't the cottage be just a drop larger?"

Architects and contractors came and went and came again, and the cottage metamorphosed into a substantial beach house that was ready for the discerning attention of interior designer Arthur Smith. Slifka told him that she needed a house she would be comfortable in year round. She didn't want it to resemble all the others along the beach—there were to be no nautical allusions, no blues and whites. She sought to keep track of the humble cottage that had initially drawn her to the handsome site.

Smith was an informed choice. A student of industrial before interior design, a protégé and then partner of the late Billy Baldwin, he values understatement. "What you leave out of a room is just as important as what you put in," he observes. "Industrial design taught me that. It also taught me to pay attention to the function of a room, to listen to opinions." Smith thinks of himself as an interpreter. "Psychology is a big part of decorating—you have to understand people.







PRECEDING PAGES: "The casual grouping of chairs provides a sitting area around the living room's fireplace," says Smith. "The smaller turret area can be used for either playing cards or having lunch." Bardith Staffordshire spaniels on mantel. The 19th-century English painting of King Charles spaniels is from Richard Green in London. ABOVE: An antique iron chandelier illuminates the dining area, which features a window seat. The pair of bronze giraffes on the table is Japanese.

You have to make decisions that are, or could be, theirs, not yours."

On Long Island, Smith first had to come to terms with the intense beach light. "Of course, you're very conscious of the sea and of the crisp, reflective sun," he says. "But it's funny. I didn't feel I was competing with the setting, just taking the edge off it." Noting that Barbara Slifka wanted an all-seasons house, Smith took his cue for the living room from an antique pine mantelpiece, mellow and golden. Reversing the cliché, he used dark walls and a dark ceiling and left the floors the color of pale sand. Windows remained naked. Chintz he used judiciously. "I think there's a kind of monastic quality to the room," Smith says. "It's stark, but it's a friendly kind of starkness."

More audacious is what Slifka calls her hurricane room, a combination library and guest bedroom that has a black dado, black wicker furniture and a flowered wallcovering with a black ground, and is the sort of place you can "hide in during a storm." Her bedroom upstairs is much softer, a mottled pink that lightens during the summer and deepens during the winter. "You especially need color in the winter," Smith says. "Something to balance all that fog."

The porch no longer sags. The tiny bath has grown. Turn-of-the-century drafts have been superseded by late-in-the-century climate control. But the beach house that rose out of a beach cottage has retained a modesty and acquired an elegance that satisfy both Barbara Slifka and Arthur Smith. Above all, it stands in comfortable, respectful rapport with the ocean that Barbara Slifka loves. "It's a house with a view," she says cheerfully. "Houses are at their very best when they have them."□



ABOVE: Enlivening the master suite's turret area are a Victorian settee and a pair of English cane-and-stripped-pine tub chairs. The 19th-century pink garden seat is from A Smith Antiques. Clarence House floral chintz. Brass wall sconces from Marvin Alexander. BELOW: The Victorian-style shingle house is cradled among the dunes.



ABOVE: "I am particularly fond of the garden," says Barbara Slifka. "It gives me a whole other world, a new perspective. It's a joy for me. Every time I come here, the garden is different—something else is always in bloom." A blend of grasses and flowers outlines the pool.





White Heat for Palm Beach

A Florida Residence Trades Color for Drama



INTERIOR DESIGN BY WILLIAM HODGINS, ASID
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY CARLOS DOMENECH

For their vacation residence in Palm Beach—which they wanted to be both welcoming and easy to maintain—a Boston couple called on William Hodgins. "We kept the accessories and furniture placement simple and sculptural to enhance the ocean views," says the Boston-based interior designer. In the living and dining areas, he installed false piers along with the structural ones and replaced the parquetry floor with travertine to provide "rhythm and a sense of unity." Hermès leather on chairs.



His subtle colors bring to mind Syrie Maugham's interiors in the 1920s.

Neutral tones—including those of the matchstick window shades, which permit the sunlight to filter through—characterize the entire apartment. To achieve an uncluttered quality, Hodgins kept accessories to a minimum. Displayed on an end table in the living area are a rough-travertine sphere, a pot of freesias and a lamp whose base echoes the room's architectural piers.



"We purposely didn't fill the space with collections and things that needed care," notes the designer. In the living area, a classic parchment-covered low table from Karl Springer displays a 19th-century Indian marble carpet weight. The marbleized chairs—part of a set of four—have gilded lions' heads. Lacquered-parchment end tables flanking the sofa were designed by Hodgins.

IF THERE IS A LOOK that adroitly encapsulates the spirit of Palm Beach, it might be found in the pristinely polished interiors created by Boston-based designer William Hodgins. His pale, spare backgrounds provide a serene setting against which chairs, tables, chests, lamps and decorative objects are arranged like pieces of sculpture. "I like furniture that is smooth in line and not overwhelming," Hodgins explains about his penchant for the Directoire, Regency and Biedermeier styles, dating from the late eighteenth and early nineteenth centuries. "Very grand and big pieces are fun for a hotel or restaurant, but in the home you want something special, with a marvelous color or beautiful scale."

Hodgins's colors, which veer subtly from pale pastels to mute ivories and creamy tints, bring to mind the interiors with which Syrie Maugham galvanized the design world in the 1920s when she opened shops in Palm Beach, New York, Chicago and Los Angeles. With Hodgins's more cerebral, updated version, few patterns, whether floral, paisley or plaid, prevail. Upholstery fabrics are likely to alternate between parched canvas and buttery leather, while the furniture is often crafted of honey-colored natural woods or wood that has been lacquered, marbleized or gilded. The cumulative effect is one of astringent elegance, clarity and luminosity.

While numerous Palm Beach residents keep palatial villas of the Spanish colonial style endemic to the area, a Boston couple, who are longtime clients and friends of Hodgins's, decided to take a smaller apartment in a twenty-five-year-old building edging the water and close to the golf course. "We wanted to be able to live in it and have children visit without needing a lot of help," the wife says.

Unfortunately, the apartment did not come with the high ceilings and architectural detailing typical of

nearby 1920s villas by Addison Mizner and Maurice Fatio. In fact, the flooring consisted of the usual apartment house wood parquet, and the ceilings were covered with a "popcorn" acoustic finish. Those two dominant horizontal surfaces needed to be dealt with first so that attention could be properly focused on the contents and the people who were occupying the space—not to mention the view of the ocean.

Hodgins replaced the parquet with a more substantial-looking travertine of pale beige gray given a honed finish approximating "the sheen of an old stone floor." The ceilings were all replastered and painted off-white. Then, to open the various living spaces to light and views, Hodgins modified several walls. By combining the living and dining rooms and using "subtle architectural detailing," he created a thirty-five-foot-long expanse facing the ocean. Sliding doors inserted between the library and the living area allow additional space to be used for extra seating when desired.

The structural piers for the building had to be kept, but they were rather plain. So Hodgins ornamented their bases and tops with abstractly classical molding and installed two nonstructural piers. "We did it in order to balance the room and give it rhythm," he explains.

The aluminum frames around the windows were painted to match the ivory hue of the wood trim. Throughout the entire apartment, the windows themselves are covered only with matchstick shades. "They are so natural and give a beautiful pattern of light," the designer observes. "In the evening when they are lowered, you can see the sparkle of lights outside. In the daytime the shades soften the sunlight so that there's no glare. It just glows." The wife agrees that the minimalist approach works. "Our Boston home is quite traditional," she points out, "but Bill said, 'In Palm Beach you have the view of the ocean and the palm trees as your background. You don't need a lot of chintz.' "

The furniture in the living and dining areas, particularly pieces such as the daybed and the dining table, tends to organize and subdivide the different spaces. The very solid marbleized dining table, whose base was designed by Hodgins to echo the detailing of the piers, can easily be enlarged for entertaining by the addition of table leaves.

The couple have known Hodgins since he designed the first of two interiors for them twenty years ago. Both houses are near Boston, where Hodgins relocated from New York in the late 1960s. His previous five years at the firm of Parish-Hadley had served him well in developing his traditional design approach. Over time the clients have watched Hodgins as he evolved toward a more pared-down look marked by what he calls a "luxurious simplicity." "It is a very architectural style," the wife notes. "It isn't fussy, but it's comfortable and still has great quality." Because of these attributes, the effect is not as seasonal or regional as the term "Palm Beach look" might suggest. Though it seems especially appropriate for this place, it is a style that can go anywhere.□

Hodgins combined the living and dining rooms to increase the sense of space and enhance the views. BELOW: In the dining area, the marbleized double-pedestal drawtop table—also designed by Hodgins to echo the room's piers—can seat up to ten people.



OPPOSITE: "Simplicity makes life seem easy, and it's appropriate in a vacation home," says Hodgins, referring to the restful master bedroom. Canvas chair, ottoman and headboard upholstery, Brunschwig & Fils. Cowtan & Tout pillow fabric.



Natural Evolution in London

English Informality Infuses a Designer's Late-Victorian Town House

INTERIOR DESIGN BY LADY VICTORIA WAYMOUTH TEXT BY DALE HARRIS PHOTOGRAPHY BY DERRY MOORE



LEFT: "It gives people an idea of the kind of work I do," says designer Lady Victoria Waymouth of her shop in Chelsea. Among the items on the neo-Gothic bookcases are Japanese Imari, Chinese Export and Thai porcelains. In the corner is a 19th-century Anglo-Indian writing table. JAB moiré wallcovering.

IF ANYBODY CAN be said to typify the British conviction that seriousness is one thing and solemnity another, it's surely Lady Victoria Waymouth, second daughter of the ninth earl of Hardwicke and one of London's leading decorators. "I regard myself as a thoroughgoing professional," she says. "Today, it's not enough to be a talented designer. You also have to be a lawyer, an accountant and a psychi-





The Victorian town house she and her husband, Nigel, share is "filled with things I've inherited or collected or brought from the Far East," she says. OPPOSITE: In the living room, Indonesian shadow puppets stand before a George II mirror. Art includes a Gerald Brockhurst nude, portraits by Nigel Waymouth and 17th-century Flemish miniatures. "I find a room very dead without flowers," she says. LEFT AND ABOVE: Roses, tulips, hydrangeas and snapdragons adorn living room tables.



BELOW: "When we have parties, once we get to the library, no one wants to leave," the designer says. "It's chic for entertaining—there's something very cozy about being surrounded by antique books." A portrait by Nigel Waymouth of their son Adam is mounted on the wall with a 19th-century platter. Chippendale-style chairs encircle the 19th-century oval breakfast table. Atop it is a Chinese covered bowl. The circa 1900 Ziegler carpet was woven in Sultanabad, Persia.



atrist. To run your own firm means knowing how to coordinate everything—ideas, personalities, skills.

"On the other hand," she adds disarmingly, "I have to confess I don't take life that seriously. Designing, so far as I'm concerned, requires a certain wit, an element of the unpredictable. Otherwise the results look too obviously decorated. A house or flat should say more about the people who live in it than about you. That's why it's so important to gain the confidence of your clients. I suppose my work does have its own individual character—though because I'm so adaptable you have to know it pretty well to spot my hand—but my aim is always to make a room look as though it evolved naturally, that it came to be the way it is because of the owners' habits and needs. Since, obviously, everybody's different, there's no single way of doing things."

Lady Victoria has been demonstrating her adaptability for twenty-six years, the first five as an assistant to David Mlinaric. On her own she has decorated houses, apartments, resort hotels, office suites, even a yacht, and done so in places as far afield as Scotland, Australia and the United States. She has also worked extensively in the Far East, including Hong Kong, Taiwan and Indonesia. A few years back she started a company to produce fabrics inspired by the blue-and-white kimonos called *yukata*, then another to import baskets from China, the Philippines, Taiwan and Japan. She has since sold both of those businesses. Five years ago, in Chelsea, she opened a retail outlet for her designs, as well as for furnishings, pictures, artifacts and gifts.

Livability, as her own house in south London makes clear, is central to her view of interior design. In adapting what was originally a fairly nondescript six-bedroom late-Victorian house to needs that are at once professional and familial—Lady Victoria's husband, artist Nigel Waymouth, has his studio at home, and the couple are the parents of two young boys—she applied the same principles that underlie all her work. "I simplified. I avoid trendiness. I want a place to look undated twenty years after it's finished. You have to put soul into your designs. If you've done that, you've succeeded."

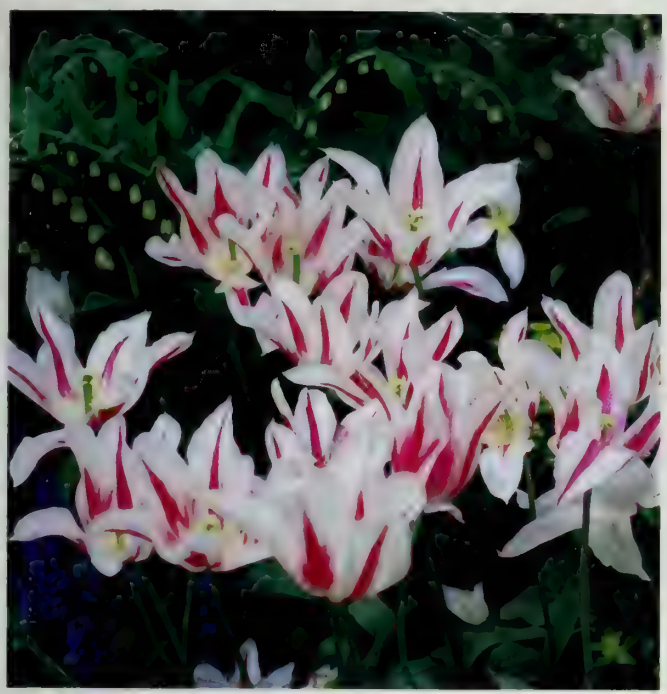
Soul, of course, is not the easiest of attributes to define. But naturalness, a mixture of comfort and practicality, a sense of informality without haphazardness—those qualities, certainly, are apparent in Lady Victoria's house. So is versatility. The house accommodates itself with perfect ease to the varying requirements of its owners. That it does so with such unceremo-

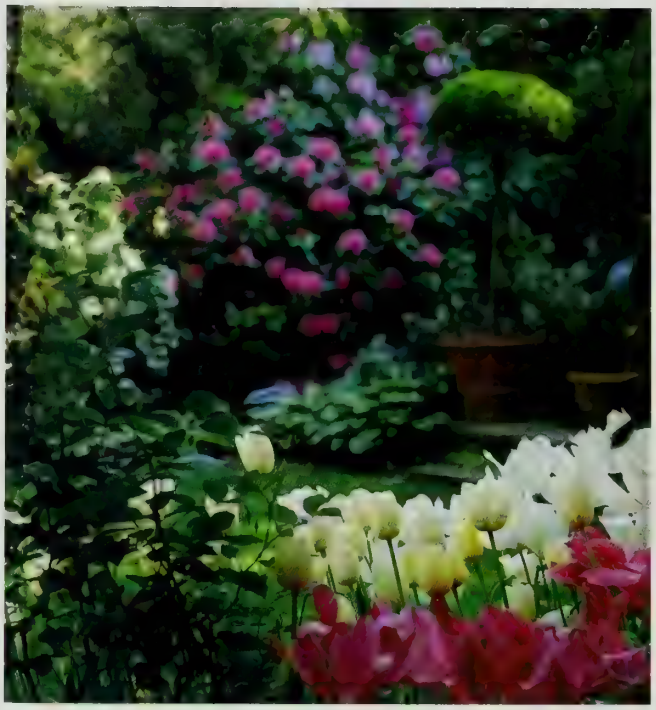
"My designs follow the architecture, and in the case of this house, nothing needed to be added—all the doors, cornices and other Victorian architectural details were already there," she says. OPPOSITE: The living room opens onto the conservatory, "a comfortable garden room for not-so-sunny English summer days," she notes. In the conservatory, framed by fern-print draperies, flowers potted in modern Thai jardinieres and the floral cotton chintz echo the garden beyond.


Livability is central to her view of interior design.



OPPOSITE: "In the master bedroom, I wanted something light and airy and relaxing," Victoria Waymouth says. "I think my designs have gotten less busy, and the house seems slightly less Victorian than it was." The English chintz patchwork bedcovering is accented by a stenciled neo-Gothic wall frieze and Lee Jofa floral fabric on the corner armchair. The 19th-century doll was a gift from her younger son. Ziegler carpet.





"The back garden has a small lawn for the children to play in, and we have outdoor meals there in summer," she says. "I usually leave the flowers growing there, except the tulips, which Nigel uses in many of his paintings." LEFT: The red-and-white tulips are called Carnival de Nice. ABOVE AND BELOW: Hybrid bulbs are replanted each year.

niousness no doubt has something to do with Lady Victoria's belief in the importance of integrating disparate elements. "I like to bring things together, often wildly dissimilar," she says. "I work with a few striking objects and set them off by contrast. With the gilt looking glass in my living room, for example, I've put Indonesian shadow puppets, Victorian pitchers and a group of small artworks, ranging from a Boudin beach scene to a couple of Nigel's portraits. What one needs to do is find the right balance."

A great deal of Lady Victoria's work has been with grand establishments, whether houses in the lush English countryside or villas in sun-steeped Perth, Australia. She has also made something of a specialty out of designing spacious apartments in fashionable London squares. One of her

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"You have to put soul into your designs," she says.





Art: Oil Sketches

The Immediacy of Plein Air Landscape Studies

TEXT BY ROBERT ROSENBLUM

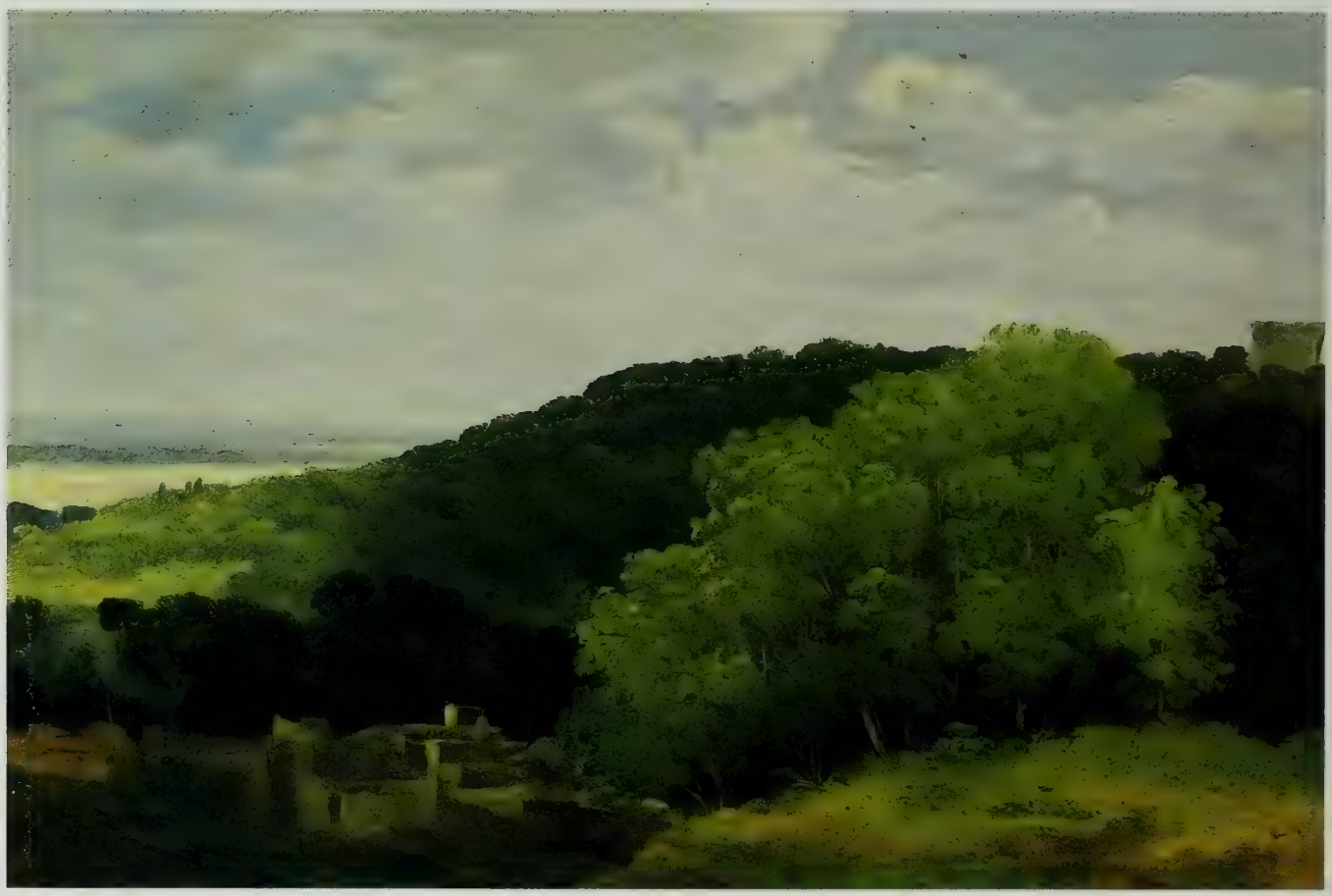
WE ARE SO USED TO the "impression" in Impressionism that it is hard to realize that what we now value as Monet's sketchy, stenographic reactions to landscapes animated by constant change were not always considered descriptive or finished enough to hang on venerable museum walls. The story of the landscape painter's seesawing balance between portable, on-the-spot impressions that serve as intimate diary entries and grand-scale canvases laboriously worked up for public display has always been central to the shifting sands of modern art and taste. Why else would John Constable have made so many vibrantly abbreviated oil sketches for the more elaborately detailed paintings he deemed fit to show at the Royal Academy exhibitions? And why else would many twentieth-century viewers have long-standing arguments about the superiority of these sketches to the final product?

It was in the late eighteenth century that the split between what once seemed to be two different pictorial worlds—that of the intimate, personal record and that of the rehearsed, public performance—became acute, especially in the works of artists traveling abroad who were eager to document, as in a private logbook, their painted responses to something unfamiliar.

Given an anthology of landscape paintings by two artists active in Italy in the 1780s—the Frenchman Pierre Henri de Valenciennes and the Welshman Thomas Jones—we might even judge them to be artistic schizophrenics who displayed irreconcilably different personalities. Like most

Sky from Nature, Charles De Wolf Brownell, circa 1850s. Oil on paper; 10″ x 14″. Between 1854 and 1861, Brownell spent seven winters in Cuba, where his fascination with the equatorial terrain coincided with the midcentury interest in the tropics. His sketch exhibits a faculty for portraying the fleeting nuances of sundown. Kennedy Galleries Inc., New York.

Impressionism elevated the oil sketch to major prominence.



Landscape Sketch, Pierre Henri de Valenciennes, circa 1777–84. Oil on paper laid onto canvas; 13⅜" x 19⅜". Valenciennes—an influential 18th-century master of landscape painting who helped elevate the status of the landscape genre—made one of many trips to Italy in 1777 and remained there until 1784. The artist's depiction of buildings in the Italian countryside is from a series of plein air sketches executed during that period. St. Just Fine Art, London.

of their contemporaries, they paid willful homage to the authority of the seventeenth century's old masters. In their grander canvases, Jones can recreate Salvator Rosa's dramatic formulas of windswept skies and blasted trees, and Valenciennes can worship at the shrine of Poussin, resurrecting his ideal vision of an ancient Mediterranean landscape where all is timeless, calculated order.

But then, these same artists are no less capable of producing small, painted records of landscapes so freshly perceived that we feel, in the transience of light and sky or in the way a specific site seems to have been accidentally cropped rather than framed as in a stage set, that something vivid and real has been seized. To be sure, Valenciennes claimed that his goal was to be "the David of landscape," and his reconstructions of the landscape of Greco-Roman antiquity could hang at the same public exhibitions in Paris that witnessed the debut of David's pictorial productions of the dramas of Socrates or Brutus. But Valenciennes's fictions were compiled from the more modest facts of his oil sketches, which pinpointed with startling candor the experience of something directly observed, unedited by the formal language of old-master landscape painting.

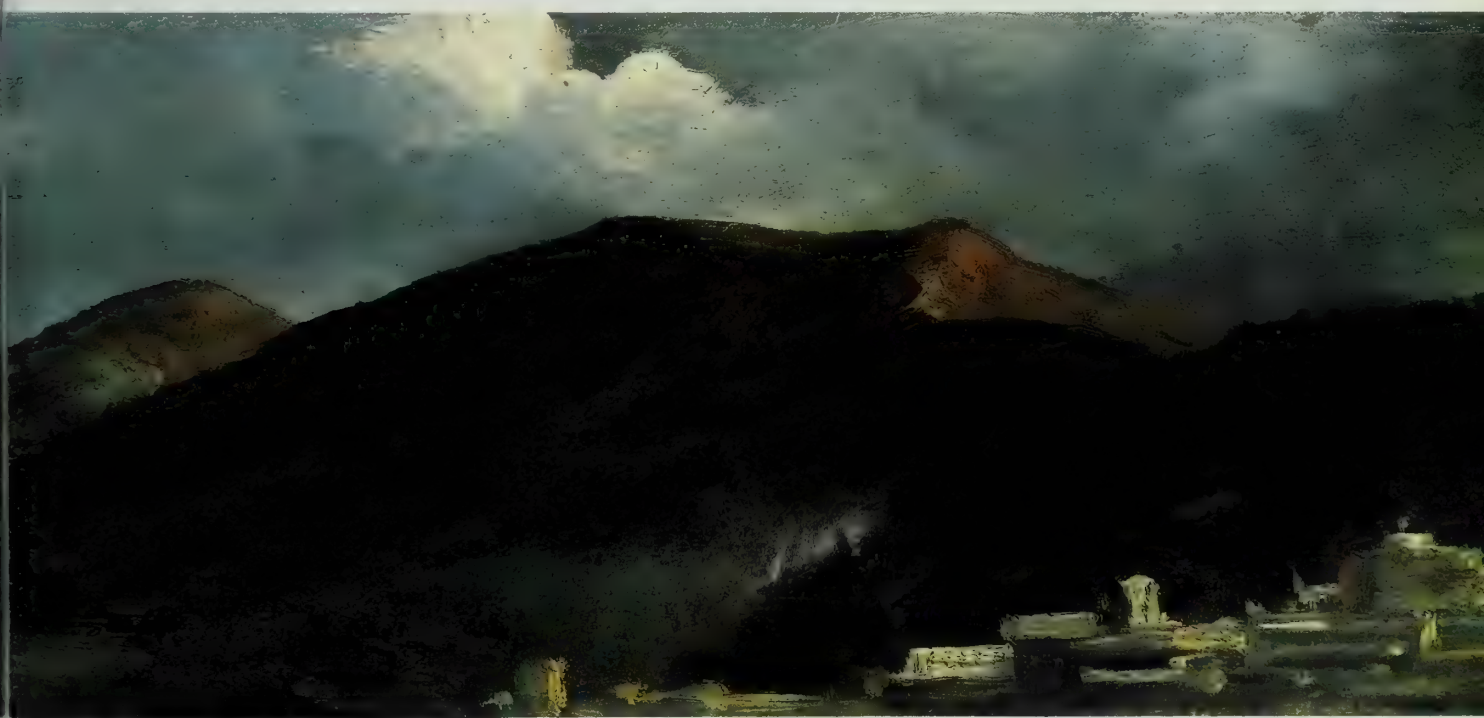
Such a vision clearly corresponded to a pulse that would beat louder in the early nineteenth century. It is telling that in Paris, at the Ecole des Beaux-Arts, the importance of both oil sketches and landscape painting was recognized in the years 1816–17, when competitive prizes were inaugurated in these two classifications; and that soon after, in 1820, a Danish landscape painter, Christoffer Wilhelm Eckersberg, who had earlier traveled to Paris and Rome, introduced to the Copenhagen Academy of Fine Arts a class in which students learned to observe and record nature out of doors.

It was in these decades, too, that an increasingly international range of



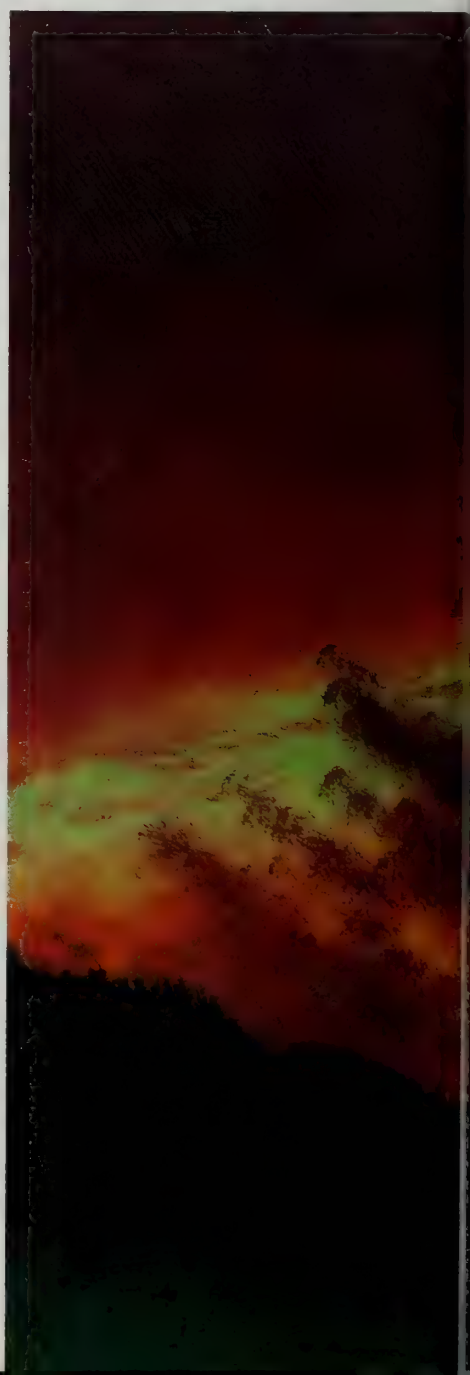
ABOVE: *View Along a Road in the Roman Campagna,* Johann Jakob Frey, circa 1835–40. Oil on paper; 11½" x 17¼". After Frey's 1835 visit to Italy, the Swiss-born artist settled in Rome, making it his base for 30 years of extensive travel throughout the country. Frequent sojourns into the surrounding *campagna* yielded studies from nature that he would later employ in finished works. Wheelock Whitney & Company, New York.

BELOW: *View of Palermo,* Thomas Fearnley, circa 1833–35. Oil on paper laid onto board; 5⅔" x 12⅕". Thousands of northern European painters found the artistic pilgrimage to Italy critical to the formation of their art. The Norwegian Fearnley—an avid traveler—undertook such a journey around 1833 and stayed there for three years, working primarily in Sicily and south of Naples. Crawley and Asquith, London.





LEFT: *Study for Indian Summer's Day at Claverack Creek*, Sanford R. Gifford, 1877. Oil on panel; 15" x 12". "Landscape-painting is air-painting," pronounced Gifford, revealing the importance that he placed on the subtleties of colored light and atmosphere. Gifford was a second-generation Hudson River School artist working in a style now known as Luminism. D. Wigmore Fine Art, Inc., New York.



northern artists crossed the Alps—among others, Camille Corot from France; Joseph Mallord William Turner from England; Johann Jakob Frey from Switzerland; Karl Blechen from Germany; Thomas Fearnley from Norway—creating a breed of painter-tourist who needed to document swiftly the visual excitement and the classical memories of the Campagna of Rome, the Bay of Naples, the hills of Sicily. To do so, the manageable dimensions of small oil paintings on canvas, wood or paper were used as practical means of capturing the snapshot vignettes of travelogues saturated in history.

In the United States, where the unpolluted landscapes of a vast new continent could evoke an awesome range of associations, from the patriotic to the religious, such oil sketches also proliferated. Often, these casually painted documents were used as the raw material for the huge pictorial spectacles produced by entrepreneurial masters like Frederic Edwin Church and Albert Bierstadt, whose audiences paid to see theatrical facsimiles of the mountains and sunsets of the Far West, the thundering cataracts of Niagara, the russet splendors

RIGHT: *Sunset on the High Plains, Nebraska Territory*, Albert Bierstadt, circa 1859. Oil on paper mounted on board; 13¾" x 19". Bierstadt's technique and skill at capturing the drama of changing light are evident in the young artist's spontaneous response to a sunset over the grasslands and foothills of the Nebraska Territory. Spanierman Gallery, New York.

of a New England autumn. Today, in fact, such hand-size sketches are frequently preferred to the finished extravaganzas, free as they generally are from the visual rhetoric these midcentury artists would use to inflate their accounts of geographic truth into more grandiose dramas about nature with a capital *N*.

As everybody knows, the climax of this more immediate, one-to-one dialogue between an itinerant artist and a fugitive sight is found in the triumph of Impressionism, which elevated such earlier minor categories as the oil sketch to the major prominence of a new kind of modern painting that would challenge head-on the authority of tradition-bound landscape formulas in the Louvre. According to such black-and-white oppositions, Impressionism espoused as its ends the rawest data of vision, accidents and all, and as its means, the speediest, most economical brushwork capable of grasping such fleeting vision.

But we also know today that there are many shades of gray in the success story of the oil sketch. Just as we have learned that it takes great practice to produce the look of the spontaneous, so too have we learned that the Impressionists could drastically edit what they chose to see and often reworked their first impressions in the studio. And so it is that we have begun to realize how the seeming immediacy of earlier nineteenth-century oil sketches could be the product of the most refined and calculated decisions. The illusion of innocent, fresh vision is no less cultivated and artificial than the display of premeditated order, which is why, after all, we have come to prize these oil sketches not only as means to ends but as ends in themselves. □



"The owners of Birch Hill Farm wanted a house that was rustic and informal but with a sense of permanence," says Bernard Wharton of Shope Reno Wharton about the design for a Shingle Style house located on a hilltop in western Massachusetts—part of a 190-acre horse farm. "We used proportion and detailing to integrate the house with the site," he adds, "and porches define each end."



Architecture: Shope Reno Wharton

A Massachusetts Horse Farm Adopts Shingle Style Traditions

LANDSCAPE ARCHITECTURE BY MORGAN WHEELOCK
TEXT BY ELLEN ANDERSEN
PHOTOGRAPHY BY DURSTON SAYLOR



BELOW: "Anchoring the living room is a large stone fireplace with monumental granite slabs around its opening," says Wharton. "And the room has sweeping views through the French doors to the mountains in the distance." Wide-plank oak floors and wood-beam ceilings augment the setting for the residents' collection of American antiques, including the Queen Anne–style chair in the foreground and the bronze horse from a weathervane. The interiors are by R. FitzGerald & Company. Floral sofa fabric from Brunschwig & Fils.



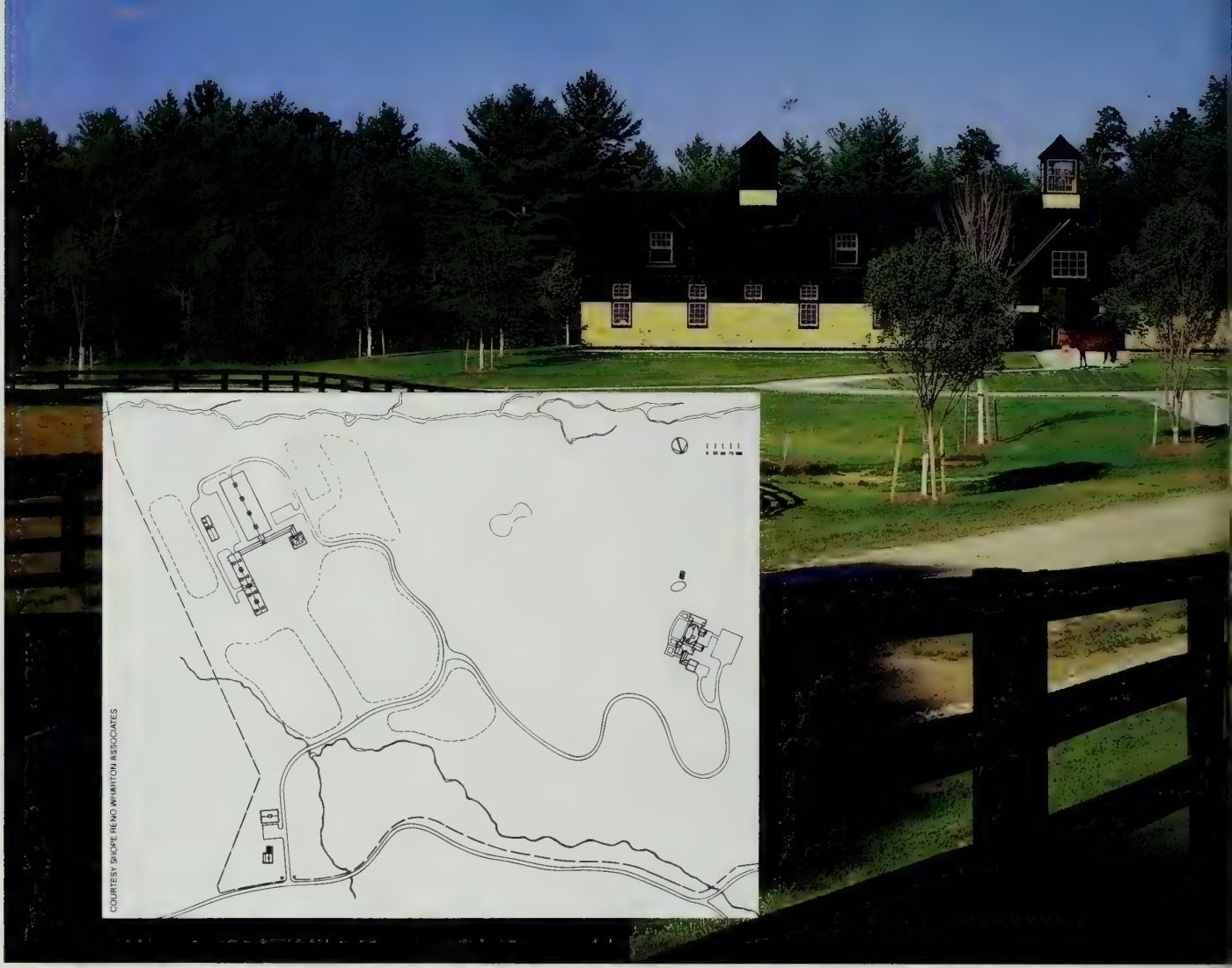
VAST, ROLLING PADDOCKS, endless dark wooden fencing—these are familiar elements of gentlemen's horse farms, and the initiators of such projects are typical clients for Bernard Wharton and Allan Shope of the Greenwich, Connecticut, firm Shope Reno Wharton. The couple who recently hired Wharton and Shope to design Birch Hill Farm, their country retreat on a hundred and ninety acres in western Massachusetts, are people who wear blue jeans and enjoy being around horses. Their farm was not a matter of a fantasy of equestrian splendor spilled willy-nilly on a hapless architect's desk—the couple even conducted their own careful research in Kentucky and assembled a kind of

ABOVE: Symmetrical gabled wings and a long row of French doors distinguish the rear façade. "The stone chimneys create vertical scale that counterbalances the horizontality of the house," explains partner Allan Shope. Porch colonnades, bull's-eye windows and French doors are Georgian-style details. BELOW: Windsor chairs face the plain wood table in the kitchen, where glass-fronted cabinets and the painted wood floor contribute to the American country style. "The open kitchen reflects the casualness of farm living," says Wharton.

predesign punch list. "They knew exactly what they needed and where they needed it," says Wharton. "You don't get clients any better."

You surely don't get projects any smoother. Shope Reno Wharton was recommended to the owners in late 1988, and the couple first met with the architects in Greenwich that December; just a year and a half later, they moved in. For all their firm ideas about amenities for the horses, the owners had only the loosest preconceptions concerning their own home. The site, a grove of birches high on a ridge, dictated certain basic architectural decisions. "We knew it would be on the top of the hill," Bernard Wharton says, "with the other





buildings in the valley. I stood up on the hill with the surveyor on numerous occasions as the land was being cleared—and I rotated and moved the planned house a few times." The clients wanted the house to be positioned for the optimal view of barns and horses below; they also talked vaguely of wanting an old-fashioned feel. "They wanted something informal," he says, "a rugged simplicity. They wanted a house that wasn't showy, but something that had a sense of permanence."

Shope Reno Wharton has mainly designed houses, and since the practice is based in Greenwich, it is no surprise that the firm's work relies on reinterpretations of turn-of-the-century styles. The straighter houses are indistinguishable from great, rambling circa 1910 neo-Colonials, and in their old-shoe impurity—dormers pop out everywhere, Doric columns proliferate, windows tend toward the huge—they have an easy self-confidence that many of today's prissier revivals lack. "One of the greatest misfortunes about Postmodernism is people trying to work with history who have no business doing it," Wharton says. "If you're going to play with history, understand it." Wharton is best when he really plays: His more idiosyncratic houses are exciting in the way that is only possible when a disciplined revivalist decides to go a bit over the top.

The owners' house at Birch Hill Farm is done in the Shingle Style, "the only truly American vernacular," says Wharton. It is unquestionably a charming way to get four large bedrooms, and 9,000 square feet of living space in all, into a house meant to look both traditional and unpretentious. Since quirks and mannerisms are characteristic of the Shingle Style canon, it suits Wharton's whimsical-young-fogey bent. Compared with some of his smaller, jauntier houses, at Birch Hill Farm "there's less exaggeration," Wharton says. "The clients are very low-key people. The idea of doing something highly stylized was not in keeping with our mission. But that didn't mean there was a strict dogma that made it boring—all of the elevations are different."

Indeed so. The Shingle Style's almost-anything-goes commodiousness allowed Wharton to design a manic façade, chockablock with gables (seven, ranging in width from six to twenty feet), fenestration (a half-dozen different window styles) and protruding bays and wings—and then, around back, to produce a carefully symmetrical, serenely classicist



Situated in a valley below the main house, the Shingle Style horse-farm buildings are differentiated from the residence by dark-green-and-red trim. "A pair of large doors and the central gable of the horse barn punctuate its long roofline, which is interrupted by three cupolas," points out Wharton. The riding arena is at left; the paddocks, foreground; and the manager's house, right. "The porch of the farm manager's house becomes a wonderful gathering place at the end of an afternoon of riding," adds Wharton. INSET: The site plan shows the free-flowing paddock fences contrasting with the axes of the farm buildings. Master site planning is by Morgan Wheelock.

Birch Hill Farm is done in "the only truly American vernacular."

elevation. In front, the residence is homey, eager to engage; in the rear, it is a proper mansion. The approach by car is more in the spirit of the informal front: Coming up the winding forest drive designed by Boston landscape architect Morgan Wheelock, the visitor gets no portentous panorama, just glancing partial views of the house.

Inside, the spaces are open and unfussy, straightforward, with conventional country house touches: fireplaces of local fieldstone, whitewashed beams transplanted from an old mill, an oak-plank kitchen floor painted in a diamond pattern. The most fetching architectural space is the pitch-roofed two-and-a-half-story stair tower. For a becomingly compact space, it is open and bright, thanks to two windows facing the woods and an encircling clerestory at the second floor. It is a virtuoso gesture (and a Bernard Wharton trademark) but not the least bit grandiose. "I take special pride in the stairs," the architect says. "The stair tower is a beacon."

The back of the house is decorous, impeccable—a pair of massive Shingle Style gables each pierced by oculi, identical temple-front porticoes attached to each end, a colonnaded loggia leading to a (lovely) freestanding carriage house, a terraced herb garden. But there are redeeming bits of pizzazz amid all the discretion: The pilasters between each of the eight French doors are shingled, and alongside the plain oval swimming pool is a slightly crazed Victorian folly of a poolhouse, only 120 square feet with a severely angled roof.

Down in the valley, past the paddocks, Wharton was up to a tougher, more purebred sort of architecture. The equestrian compound (a fourteen-stall barn connected by a two-hundred-and-thirty-foot-long covered arcade to an indoor dressage ring



"There's a casualness to those buildings. But there's a power, too."



OPPOSITE: Natural light filters into the central space of the horse barn through square-paned windows and from a cupola above, illuminating the southern pine walls. The brick floor is in a herringbone pattern. "We used durable materials that emphasize that the building functions in a practical way," says Shope.

ABOVE: A courtyard and gabled porches are asymmetrical elements of the entrance façade. "The stair tower becomes a landmark as you come up the driveway," says Wharton. "It is a vertical element important to the design because it mirrors the many birch trees that form a backdrop to the residence."

and, beyond, to a manager's house) is not just the pretext for Birch Hill Farm but its utterly convincing core. The horse buildings bear a certain family likeness—the windows composed of squares, the shingle siding, the evocation of a landed past about a century distant. But the handsomeness runs deep; rather than decorator elegance, this is utilitarianism well conceived and meticulously detailed. "Birch Hill Farm isn't like some of the horse farms in Kentucky," Wharton points out, "with gold and brass fittings everywhere. The clients wanted brick floors, and they wanted them kept simple. There's a casualness to those buildings. But there's a power to them, too."

That power is partly a matter of scale: The barn is forty-two by one hundred and ninety feet, the riding ring seventy by two hundred and ten feet, and between them is a circular drive as wide as the barn is long. The barn nicely balances prettiness and rigor, sweetness and utility. The picturesque cupolas provide ventilation and light; the windows under the eaves are popped in a relentless machine-gun line, but the mullions are a rich red; the light fixtures and bars on the horse stalls are plain metal, but painted a gorgeous forest green.

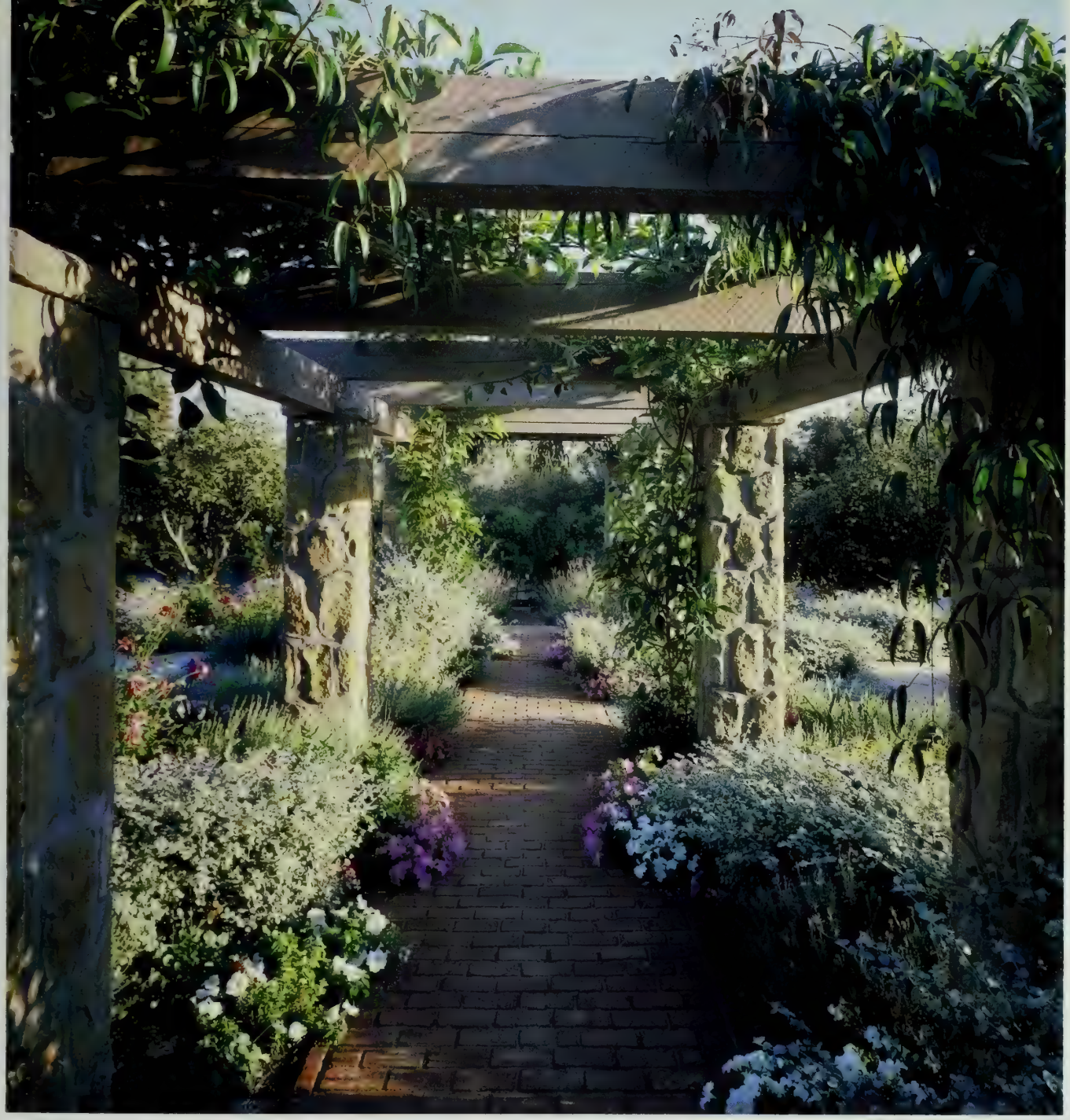
In this putatively postostentation age, designing big country houses, let alone big private equestrian compounds, is a tricky business, requiring considerable finesse. Can such a house be unpretentious? Should serious architectural intelligence devote itself to dressage rings? To such questions, rhetorical and otherwise, at Birch Hill Farm Bernard Wharton has managed to finesse a graceful *yes*.□



Gardens: Montecito Vistas

A Designer's Hillside Garden on the California Coast

TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY DICK BUSHER



THIS IS A CALIFORNIA STORY, and like certain other California stories, it begins with a mission. Santa Barbara is graced with the queen of them all, a structure of famous elegance and refinement, whose façade, with its twin bell towers and its pediment topping delicate Ionic columns, was inspired by a Spanish edition of the works of the Augustan architect Vitruvius. Completed in 1820, the mission, together with its orchards and gardens, lodged in the imagination of civic-minded Santa Barbara and adjoining Montecito. A century later, when Santa Barbara became the first preservationist-controlled city in the nation, the aesthetic that its Plans and Planting Committee sought to preserve was a secular, much elaborated version of that grand adobe on the

"He wanted the garden to look established immediately," says landscape designer Eric Nagelmann of Budd Holden's objective for his four-acre estate in the hills of Montecito, California. Given the almost legendary prodigality of the area's microclimate, the request was not so daunting as it sounds. OPPOSITE AND ABOVE: Columns of native sandstone support an arbor on which clematis, cup of gold, and star jasmine vines bring a progression of color and fragrance over the months. With almost studied casualness, lavender, coral bells, petunias and helichrysum meander onto a brick walk that loses itself in the shadows at the end of the arbor. Beyond is a revivified orchard of pomegranates, peaches, oranges, lemons, loquats, apricots and avocados.

hill: a California more Spanish than Spain, a vista of tile roofs, fountains, courtyards and fragrant gardens.

Montecito, with its parallel but more domestic history, is Santa Barbara's opulent, veiled cousin. By the end of the nineteenth century it was a popular wintering spot for the Du Ponts and the Armours and the McCormicks, a "region of blossoming gardens and green lawns," as two early visitors wrote in 1888. Behind high stone walls and shields of vegetation, sprawling, romantic villas were set in a plush wonderland where eucalyptus and palm and electric-hued bougainvillea created an illusion of a Mediterranean Eden.

Among the industrial barons who settled in Montecito was Louis Swift of the Chicago meat-packing fortune. In 1987 the hunting lodge on the Swift estate, built during the twenties on the site of the old carriage house, was acquired by Los Angeles designer Welter Budd Holden, along with four acres of garden, then in sad and nearly complete decay.

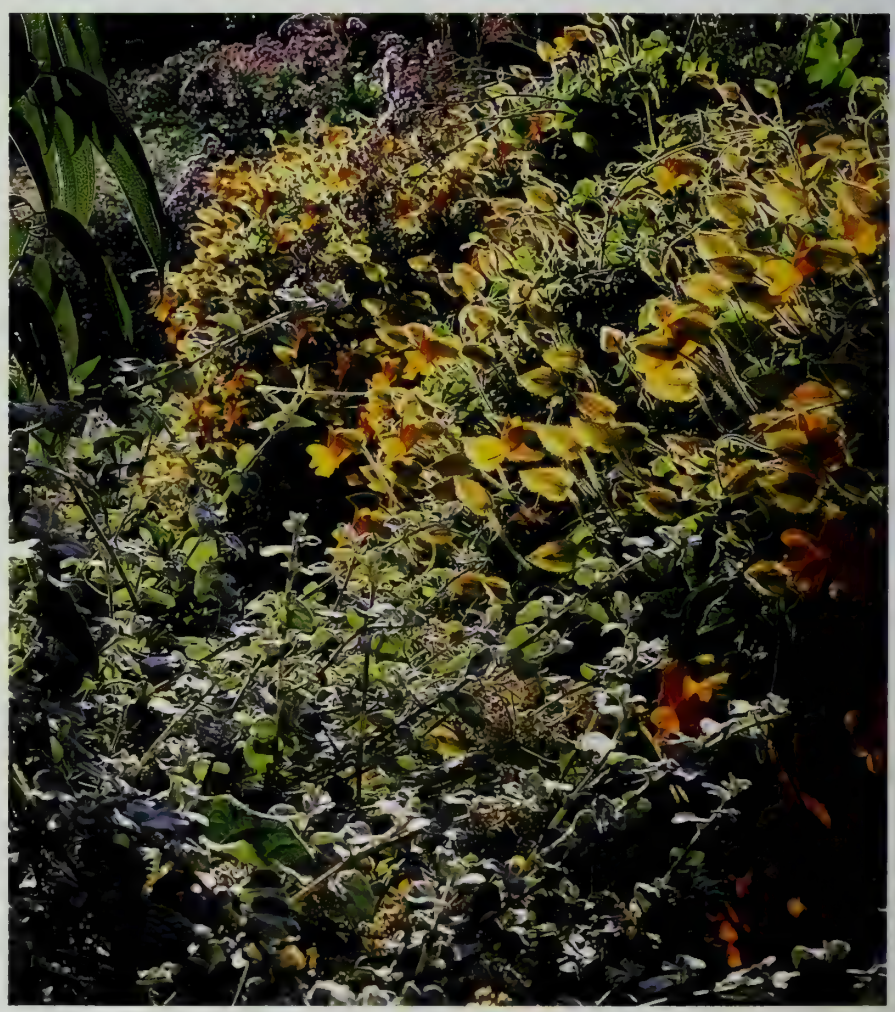
Eric Nagelmann, the man who rescued and transformed this landscape, has California, and more pertinently Montecito, in his blood. The descendant of pioneers who journeyed west in covered wagons, Nagelmann was born and raised in Montecito, the eighth of nine children, and although his family was of modest means, they lived on a handsome piece of land, nearly two acres. His mother loved plants and grew them abundantly, and his grandfather owned an avocado ranch in Santa Barbara where Nagelmann was fond of playing. Quite logically he began gardening as a small boy, with "the typical things: succulents, roses, begonias," he says. "But then I discovered tropical plants, and they thrived in our garden. Essentially I began in my backyard."

Entirely self-taught as a landscape designer, Eric Nagelmann considers his friendship with his high school art teacher, Jack Baker, and their work on Baker's then-nascent tropical garden in nearby Carpinteria (see *Architectural Digest*, May 1989) his



"I described my vision of the garden—a gentle slope blending into the mountains."

LEFT: Budd Holden, at right, with Nagelmann, visualized his own Montecito house in a setting of lawns, "lots of color" and a rose garden. Eric Nagelmann achieved an effective compromise with a minimum of lawn, a maximum of color, and roses that wander unconfined throughout a serene country-style garden.



ABOVE: A jumble of clematis, helichrysum and brilliant-flowered orange clock vine provides rampant growth in the once-neglected landscape. In spite of a long period of drought, the area remains, in Nagelmann's opinion, "one of the best places in the world to garden."

OPPOSITE: A contrast in color and form is dramatized by the treelike stature, multiple stems and outsize foliage of a bird of paradise plant that soars above a small lawn area edged with dusty miller and ivy geraniums. Across the path, sea lavender and fragrant natal plum.





The cup of gold vine sprawling across the banisters of the upstairs porch answered a multitude of needs: Bold, fast-growing, fragrant, with golden cup-shaped blossoms, it blooms intermittently around the year. On the slope dropping away from the house, a look of careless charm has been achieved with the interplanting of roses, irises, yarrow, petunias, helichrysum, lavender and zinnias. Topping the low stone wall are sea lavender, natal plum and the spreading, fanlike fronds of butia palms.

most profound learning experience. "I started in high school, and I'm still working in that garden." As a young man, he served an apprenticeship on the Bass estate, where he loved to listen to the gardeners talking about the old days, "when they had two acres just for cut flowers and seventeen men working full-time."

When he and Budd Holden first met on the withered grounds, Holden envisioned ample lawns surrounding the house. Nagelmann disapproved. "I reminded him that we weren't in Beverly Hills, we were up in the mountains of Santa Barbara, and lawns would fight the landscape. I described my vision of the garden—a gentle slope blending into the mountains—and he came around." Says Holden, "No one believes I could give up control the way I gave it up to Eric. I trusted him completely."

Holden supervised the laying out of the ponds, pergola, driveway and tennis court and then gave the designer free rein. Nagelmann began by rigorously preparing the soil and installing an irrigation system before proceeding to revive the few neglected citrus trees that were still in place. These and the larger eucalyp-

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The formal aspect of the lily ponds—an identical second pond lies just beyond the arbor—is softened by billowing sea lavender, helichrysum and a mix of yarrow, iris and other perennials. Roses set at random, rather than in rigidly circumscribed beds, enhance the effect of a country garden. The lily ponds were created from sandstone collected from the property. Background trees are native oaks.



Bobby Short at the Villa Manhattan

The Singer's Lyrical Life in the South of France

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM



"WHY FRANCE FOR A summer house? Well, I've been a Francophile since I was knee-high to a *canard*—my older sister was taking French in high school, and she taught me how to say '*Comment allez-vous?*' " says Bobby Short, America's most celebrated cabaret performer or, as he labels himself, saloon piano player. (The saloon in question happens to be that most rarefied of cabarets, Manhattan's Café Carlyle, where since 1968 Short has performed roughly—or rather, incredibly smoothly—six months a year, crooning, singing or sighing—as the mood moves him—songs by Noël Coward, Cole Porter, George Gershwin, Irving Berlin, Stephen Sondheim and the witty inimitable like.) "I began renting houses in the south of France fifteen years ago. Rents were high, and at the end of the summer you had nothing. So I decided to buy. I was shown a lot of old houses, and then I was shown one that was young. . . ."

In root and flower, this bright young thing of a house had been built into a hill outside the old village of



"The general feeling of my summer house is relaxed, understated and efficient," says Bobby Short (top). "The calm and quiet of Mougins are a welcome contrast to the life I lead in New York." ABOVE: Dominating the entrance hall is an 18th-century French gold-leafed mirror. On the country French table are a 19th-century African sculpture and a Brazilian box. OPPOSITE: The living room's antiques include an 18th-century *bonnetière*, in far corner, and a 19th-century pine table. On the lintel are Brazilian wood-and-plaster figures.


Heartbreaker
Seeds of Change
FACES
Allies





"The old furniture has been collected from *brocantes* and antiques dealers in the region. The modern pieces came down from Paris." ABOVE LEFT: In the library, a 1933 George Hurrell portrait of Jean Sablon and a photograph of Ethel Waters share a shelf with an Italian painting.

ABOVE RIGHT: The house, which was built 12 years ago in the hills on the outskirts of the old village, is a modern-style construction of stucco, steel, terra-cotta tile and glass. "It's so quiet here," says Short. "Sometimes the only sound to be heard is my piano."



Mougins just twelve years before. It was stucco, steel and glass, and to Bobby Short's admiring eyes the front of it looked "like a piece of Noguchi sculpture." It was also, he grasped, a very functional house. "I didn't want to get involved in the electrical and plumbing problems that beset one in a house abroad," he says. "And there was a full basement that I saw as a decent little wine cellar."

Amazingly, given its about-to-be new owner's epitomization of New York sophistication, the house came prenamed Villa Manhattan. Bobby's good friend "Sisi" Cahan takes up the tale: "I was the best man or bridesmaid or whatever you want to call it the morning Bobby bought the place. We went to the bank at eight and then we went down to the *notaire*. Our interpreter was waiting—we'd had to hire one for the legalistic French. He said to me what an amusing name my friend had given the house, and I told him, 'No no no, it's just an amusing coincidence.' So then he said, turning to Bobby, 'Eez born for you,' meaning, of course, 'It's made for you,' and I thought, '*This* is the translator!?' "

That was 1983, and Bobby Short has just spent his ninth summer in the Villa Manhattan. "I think the ideal way to live in New York is to get out of it, and then," he says, the romance of the city once more taking hold, "you have the pleasure of coming back, of seeing the skyscrapers rising. Mougins is a marvelous release, it's a place to stretch out. We go over in March and spend a month in the house—it's quiet then—and I instruct the gardener in what to plant. Then we go back in July and stay through September when there's the lift of fall in the air." (That breezy "we" embraces Short's raisin-bread dalmatian, Chili, who accompanies him everywhere, including to some of the best restaurants in town. "He's the only dalmatian in Mougins, so he causes quite a stir," his master voices proudly.)

The house backs up on a city-protected wood, so there's a sheltered, even secluded, feeling to the property. Not a sound can be heard except



The house sits on two acres bordered on two sides by woods. "The garden is totally informal, and the lawn is unusually large for this part of the world." RIGHT: Thick oleander bushes provide rich color for the front garden.

BELOW: A silk wallcovering adds softness to the monochromatic master bedroom, which is punctuated by a portrait of Toussaint L'Ouverture. A 19th-century French sconce is mounted above a small English campaign chest. The room opens onto a private terrace.

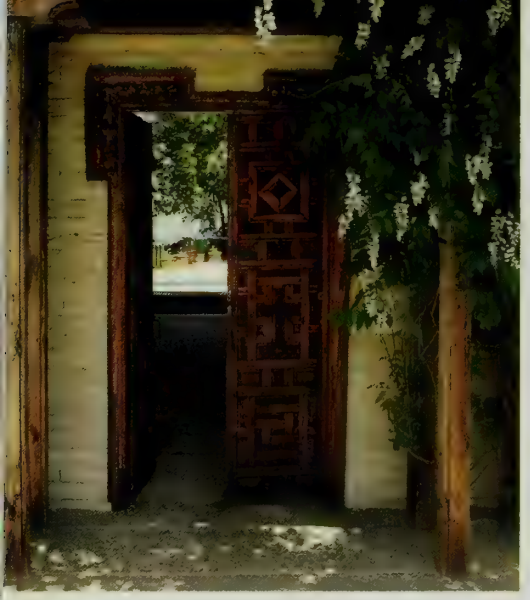


"Mougins is a marvelous release, it's a place to stretch out."

for Short's piano or loudspeakers and, occasionally, during the day, the laughter of children from the school next door. Should the wish to socialize suddenly overtake him, he can unlatch the back gate, climb the sharp hill and achieve the center of Mougins within minutes. Which leads to the area's one drawback as far as Short's concerned. "It's so hilly you can't ride a bike, my major source of exercise," Bobby laments, as he sighs for the ten-speed two-wheeler that stayed behind in the hall of his Manhattan apartment (see *Architectural Digest*, November 1990).

The house itself is comfortable and relaxing. Simple—with a high polish and bright burnish to the simplicity—and ample, too—four bedrooms, four baths. The floors are cool terracotta tile, the walls rough stucco, and there are windows everywhere, and floor-to-ceiling sliding glass doors. The house is on two levels and shaped like a boomerang. The single concession to the architecture one finds so often in Provence is a lit-

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ABOVE: "I like houses with mystery—the Spanish doors make you wonder what's inside," says Paul Vincent Wiseman, who designed a couple's residence north of San Francisco. The late Tracy van Voorhees, a student of Bernard Maybeck's, built it in the 1960s.

"It has all the elements Maybeck used: indigenous woods, soaring spaces, even an Italian marble fireplace," says the wife. RIGHT: In the living room, a pre-Columbian figure and an 18th-century Buddha are displayed on a Spanish table. On the sofa table is a Peruvian drum. Two of Andy Warhol's 1973 Mao Tse-tung silk screens hang in the dining room.

In the Bay Area Tradition

Interpreting a Tracy Van Voorhees Residence for Collectors of Contemporary and Pre-Columbian Art

INTERIOR DESIGN BY PAUL VINCENT WISEMAN TEXT BY JUDITH THURMAN PHOTOGRAPHY BY CHRISTOPHER IRION

A PROFESSIONAL COUPLE with high principles, social and aesthetic, decided to move from an apartment in San Francisco to a house in the country, or at least to a countrified suburb. Their children and their collections both needed breathing space. The wife's expertise is in modern art, and her husband is a scholar of the pre-Columbian period, whose art he has been acquiring for more than twenty years. Among their treasures is a tiny but powerful terra-cotta shaman figure from the Olmec period, thousands of years old—dating from "the very beginning of settled agricultural life"; a glass oryx from ancient Persia, fragile as a dragonfly and nearly as weightless; an obsidian dagger with a turquoise scabbard, cool and shapely in the hand, that was used by the Aztecs for human sacrifice; and a sixth-century Nazca manta from Peru, whose tightness of weave is comparable to that of textiles produced on a modern loom.

A house on a hill captivated the exigent couple, as much for its privacy as for its vistas. The living and sleeping quarters occupy separate pa-

"We didn't want to change the feeling of the house," says the husband. "Everything the architect did was for a purpose, and it matched our eclectic tastes." OPPOSITE: Among the artworks on the library desk are Gordon Cook's 1982 *Point Richmond*, a 16th-century Spanish map and *Cherries in a Bowl*, a 1984 etching by Wayne Thiebaud. A contemporary leather armchair contrasts with a tripod stool from Kenya and a Gothic Revival armchair. On top of the bookcases are western Mexican figures.





"Paul brought an exquisite sensibility to our collections—he was like a curator," the wife says. ABOVE: A case in the living room holds, on the upper shelf, a Chimu silver bottle and a Moche figure from Peru, and Teotihuacán figures from Mexico. On the lower shelf are two Mayan figures, a Moche pectoral, a colonial silver llama, an Aztec rock-crystal frog, a Peruvian Chimu bone-and-turquoise jaguar claw, a Moche mask, a Mayan Jaina figure and a Mexican Tlaltilco figure.

vilions, joined by a loggia, with a swimming pool between them. "We love having the autonomy of public and private spaces," explains the wife, "and we don't really even mind having to get dressed and 'go out' for breakfast in the morning. It's rather lovely. Like camp. Or a monastery."

The house had been built in the 1960s, although its craftsmanship—pine floors, lathe-and-plaster walls—seemed of the Old World. A pair of ornate eighteenth-century Spanish doors had come from the collection of William Hearst at San Simeon. The twenty-foot ceilings in the living room were supported by richly carved cedar beams. The scale was grand, and a seventeenth-century version of a Renaissance palace fireplace wasn't out of place, but there was no pretension. "We couldn't, at first, identify the architecture," says the wife. "It was amazingly peaceful. It felt vaguely Moorish or Zen. Almost all of its decorative elements were structural—form was function."

It wasn't until the couple embarked on a minor remodel that they discovered the house was built by Tracy van Voorhees, a student of Bernard Maybeck's. Maybeck, a San Francisco architect who was among the pioneers of the style that has come to be known as the Bay Area Tradition, took a visionary approach to the conservation of energy, the use of indigenous natural materials and the integration of site and structure—outdoors and in. His private drawing classes were the beginning of the architecture school at the University of California's Berkeley campus, for which he designed a number of important buildings, including the Men's Faculty Club and the Hearst

"The clients have such diverse interests and the house is such a strong statement that my challenge was to make the rooms function and show off their collections," Wiseman says. OPPOSITE: In the library, a 5th-century Peruvian poncho is juxtaposed with a contemporary painted low table. At right are a Moche gilt-copper mask and a Mayan wooden head.


COWBOY
IN THE LAND OF THE OLMEC



"It's an elaborate, stimulating environment, and it has a spiritual, honest quality," the wife says. In the master bedroom, Terry St. John's *Benicia V*, 1907, is above a 19th-century Thonet table. Over the bed is Charles Wilson Fahr's 1986 *Tulips and Calla Lilies*. Atop the Pennsylvania painted chest are Pomo and American Southwest baskets.

Gymnasium for Women. Van Voorhees, one of Maybeck's most talented students, had designed the couple's house for himself and his wife, paying homage to his teacher's virtuosity with wood, playful manipulation of classic elements and fondness for Japanese design.

"I was a little daunted by the quality of the house when I began to furnish it," the wife admits. "I didn't want to compromise its integrity, and I didn't want it to look 'decorated.' "

The couple eventually turned to a young San Francisco–based designer —Paul Vincent Wiseman—who has a growing circle of admirers among that city's art collectors. "Paul has a brilliant, visceral sense of space," says the wife, "and he doesn't impose a signature on you. His flexibility and his range were reassuring to us. The raw material we gave him to work with was so personal."

Wiseman, for his part, was enchanted to be handed "just the kind of interpretive commission that I love," he says. "A wonderful house with a strong character. Marvelous collections that needed to be edited and organized. I wasn't working with a blank canvas, as I do in some cases. There was an archival aspect to my work. I provided the documentation for a way of life—the clarity and the coherence."

One of the designer's challenges was to bring the "warmth and homeyness" requested by his clients to



"The house is magical," Wiseman says. "It has a sense of both privacy and openness." The loggia, with its elegant geometry and untreated wood, reflects an almost Japanese aesthetic. Sited between the two wings, it leads to the pool, where a stone ibex by Bufano rests with a Chilean poncho and pillows by textile designer Myung Jin.

such a vaulting and rather dark interior. He had a lighting system installed in the living room, hiding it under the beams. Lamps and sofas were selected for their neutral elegance and as a counterpoint to the couple's vivid antique textiles. Because the ceilings are so prominent and the art ubiquitous, Wiseman chose to understate the floors. The rush matting in the living pavilion comes from the Cotswolds. "Identical mats," he explains, "have been used in English manors and castles at least since the Tudor era, when carpets were for tables and tapestries were for walls."

Wiseman is pleased by what he calls the "suitability" of Cotswold rush to the lives of a couple with active children, demanding taste, priceless artifacts and a house that is both earthy and grand. A décor should be "suitable," he says, in the sense of "minutely tailored to fit an individual space and client." Suitable isn't, however, a synonym for conventional. If the massive Victorian chest, the austere Stickley boot bench, the Gothic Revival library chair and the Arts and Crafts Scottish side table in the dining room seem almost inevitable, what of the ten fluorescent Warhol silk screens of Mao Tse-tung and the Wurlitzer jukebox? "A great art collection is a complex act of reverence," Wiseman remarks. "So is a first-rate interior design. You need erudition, but you need instinct. It's a mistake to be doctrinaire." □

Antiques: Animal Bronzes

A Sculptural Menagerie Spanning Four Centuries

TEXT BY JOHN A. GUMERMAN





OPPOSITE: *A Rearing Horse,* Italy (Padua), attributed to Severo da Ravenna, early 16th century. Bronze; 8″ x 9½″. A spirited equestrian figure is believed to have been modeled, cast and finished by da Ravenna, a prolific creator of small-scale bronzes in the early 16th century and owner of the largest workshop in Padua. Daniel Katz Ltd., London.

ABOVE: *Pacing Bull,* Italy (Florence), artist unknown, first half of the 17th century. Bronze; 9⅛″ x 10⅜″. The Renaissance emulation of the classical period is exemplified in a work after Giambologna, celebrated sculptor to the Medici. The highly refined style of Giambologna became predominant in the royal courts of Europe. Antony Embden, Paris.

IN 1926, VIGILANT customs agents on the New York waterfront were elated to have stopped a crime in progress. They accused Constantin Brancusi of fraudulently attempting to avoid duty when importing a piece of cast bronze—obviously a manufactured item or machine tool—by describing it as a work of sculpture. The ensuing lawsuit was a milestone in the history of modern art, and Brancusi's bronze statue *Bird in Space* is today revered as one of the masterpieces of twentieth-century sculpture.

Had the customs agents been more inclined to hear Brancusi out, they would have been surprised to learn that *Bird in Space* was but the latest manifestation of a tradition of animal representation in bronze stretching back over thousands of years. Artists had been inspired since man's early history by the taut lines and the triumphant vitality of the animal. So too had artists long recognized bronze as a particularly appropriate medium for animal subjects. The fluidity of molten bronze permits a wide range of expression, enabling it to capture rough, smooth, angular or sinuous natural forms. Moreover, after the bronze is hardened, its enormous tensile strength and its ability to be worked with chisels, files, hammers and punches allow the artist to realize great intricacy and delicacy.

After a flowering in antiquity, the art of the small bronze animal sculpture was again brought to perfection during the Renaissance. The princes of the period avidly collected classical artifacts, and artists could not help but be inspired as ancient bronze bulls, boars, rams and steeds were pulled from the Italian earth, their su-



JOHN LEI

ABOVE: *Elephant*, Flanders, artist unknown, late 17th century. Bronze; 4½" x 7⅜". After the early-17th-century establishment of firms such as the Dutch East India Company, curiosity about exotic fauna was heightened by accounts brought back by adventurous traders. An Asian elephant—perhaps sculpted from firsthand observation—was a rarity for Europeans of the period. Rosenberg & Stiebel Inc., New York.

BELOW: *Striding Tiger and Lion*, France, Antoine-Louis Barye, 1840. Bronze; 9¾" x 16¾", 10¾" x 16¾". Described by Rodin as "the master of masters who clung to nature with the force and tenacity of a god," Barye, from the onset of his career, explored with compelling skill the strength and beauty of feline predators, which he frequently depicted in dramatic confrontation with their prey. J. Christie, London.





Young Walking Stag, France (Paris), Rembrandt Bugatti, 1904. Bronze; 11" x 13". "In animals, Bugatti seeks a pure and simple goodness in addition to beauty," observed the art critic Rossi-Sacchetti of the Impressionist animal sculptor. Bugatti's first work, executed at age 15, is said to have exhibited the mastery that manifested itself throughout the artist's brief but productive career. Sladmore Gallery Ltd., London.

perbly modeled forms ennobled by rich green patinas. Sculptors were influenced too by the diversity of exotic animals suddenly available for study. This was an age of exploration, and when vessels returned from the coasts of the Levant, Africa, Asia and the New World, they brought home not only gold, silks and spices but also strange beasts.

Menageries became essential to the prestige of princely households—in 1497 one courtier noted that "it belongs to the position of the great to keep . . . jesters, singers and foreign animals." Artists could thus see giraffes in Florence, lions in Venice, zebras in Naples, leopards in Milan and, at the Vatican, Pope Leo X's exceptional rarity, an elephant known as Hanno. Rulers wished not only to own such curiosities but to announce that ownership. They instructed the court artists to celebrate their animals in paintings, engravings, medals and small bronze sculptures.

During the Renaissance the possession of bronze statuettes served as a mark of learning, tangible evidence that a man, be he prince, priest or condottiere, possessed interests kindred to those of the ancients. It is not accidental that Carpaccio chose to depict Saint Jerome seated pensively in his study, flanked by such emblems of the humanist scholar as scientific instruments, manuscripts and an elegant bronze figure of a horse. A proper humanist would also have had a bronze inkwell, often in the form of a sea monster, shell, snail, lion or toad. One fanciful inkstand by the Paduan master Riccio incorporates a group of lizards attacking a frog. The openmouthed frog holds the ink, while the throats of the lizards support quill pens.

In keeping with the new Renaissance spirit of scientific inquiry, artists took an interest in investigating and portraying the natural world. Small bronzes of crustaceans, reptiles and amphibians like Riccio's were often cast directly from nature. The Florentine artist Cennino d'Andrea Cennini described this process, taking care to remind his readers that the



Chasse Fermée (one of a pair), France (Paris), Jules Moigniez, circa 1880. Bronze; 11½" x 10". Sharply defined details, golden bronze patinas and exceptional finishes are the hallmarks of Moigniez's often elegant investigations of the animal world. The high-quality casting was executed by the artist's father, who established a foundry in 1857 for that express purpose. Red Fox Fine Art, Middleburg, Virginia.

animals had "to be dead, because they have neither the natural sense nor the rigidity to stand still and steady" while being cast. Wonderful coiled snakes, seemingly ready to strike, were cast in this manner, as were salamanders, turtles and crayfish. Riccio's bronze crab—with the back of its shell hinged to form a box and its pincers extended to warn away inquiring fingers—is famous.

At their best, the small animal bronzes of the Renaissance are far more than useful objects, naturalistic studies or conceits; they are works of art of the first order. Leonardo da Vinci occasionally made wax models of horses to study the complex twisting movements he employed in such compositions as *The Battle of Anghiari* and *Saint George and the Dragon*. Later cast in bronze, these horses—rearing with every muscle tensed and nostrils flaring—are frozen instants of pure motion, embodiments of an almost unearthly fury. Other Renaissance bronzes convey different emotions: the panther whose reasoned, muscular stride, upraised head and elevated tail speak of contained power and confident authority; the goat, bounding forward with playful abandon; and Giambologna's bulls, the measure of masculine virility.

Giambologna's bronzes were celebrated during the sixteenth and seventeenth centuries for their elegant modeling, their balance and their delicate finish. Courts all over Europe vied for them, and the Medici frequently sent them off as diplomatic gifts. Art cabinets from Prague to Lisbon featured animal bronzes by Giambologna or his followers, and the inventories of Louis XIV and his master gardener, André Le Nôtre, show that both of these connoisseurs felt it necessary to own bronze bulls made in his style.

This very popularity brought the downfall of the animal bronze by the dawn of the eighteenth century. Production had become quasi-industrial in scale, and artists became increasingly distant from the all-important processes of casting and finishing. The discovery of the secret of porce-



Italian Greyhound and King Charles Spaniel, France, Pierre Jules Mène, circa 1870. Bronze; 6½" x 9½". The son of a metal turner, from whom the artist most likely learned bronze casting and finishing, the largely self-taught Mène pefected his gift for animal sculpture by studying literature on animal anatomy and by sketching at the menagerie of the Jardin des Plantes. Victor Franses Gallery, London.

lain manufacture early in the century and the ensuing popularity of porcelain statuettes caused the tradition of independent animal sculpture in bronze to weaken even further.

The animal bronze was brought back into fashion by Antoine-Louis Barye beginning in the 1830s. A rebel against the academic classicism of the French sculptural establishment, Barye brought the concerns of the Romantic movement to animal sculpture. In the process, he founded the French "animalier" school, which would remain an important force through the end of the century. Barye discarded conventional Neoclassical treatments of the animal and sought to bring the full drama of nature to

After a flowering in antiquity, small bronze animal sculpture was again brought to perfection during the Renaissance.

his studies. He insisted on describing not only the physical aspect of the animal but also its "character" and the "atmosphere" of the situation in which he placed it.

Barye's realism was based on years of observation and on anatomical study in dissecting rooms—thus the famous note to Barye from Delacroix: "Come quickly! The lion is dead. It is time to get to work." Though many of his bronzes are depictions of animals in repose, Barye's fascination with the brutal reality of nature is evident in such characteristic works as *Lion Crushing a Serpent, Eagle and Dead Ibex* and *Jaguar Devouring a Hare*. These examples exhibit great technical mastery. Like many of his Renaissance predecessors, Barye insisted on carefully supervising the

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Historic Houses: Menshikov Palace

A Princely Relic of Peter the Great's Imperial St. Petersburg

TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY LARS HANSSON

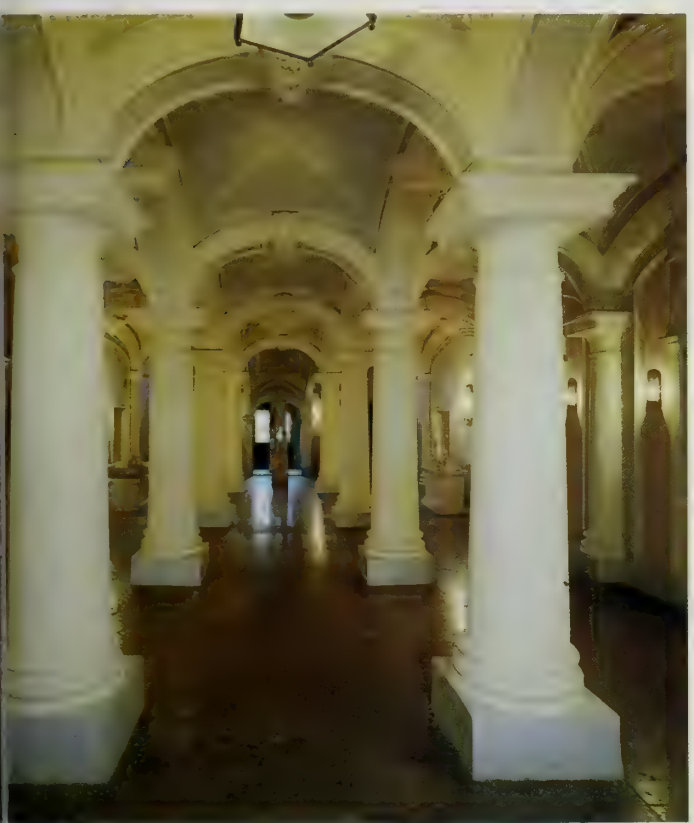
When Prince Aleksandr Menshikov, a trusted associate of Peter the Great's, created a grand residence for himself between 1710 and 1716 in St. Petersburg, it overshadowed even the czar's own palaces. The oldest existing stone building in the former imperial city, it remains a legacy of Peter's wish to transform his new capital into a "window on the West." The palace is today a museum. BELOW: The ceiling in the Walnut Study was painted in 1717 in the style of Philippe Pillement. Portrait is of the czar.



THE MENSHIKOV PALACE was begun in 1710, making it the oldest important stone building to survive in St. Petersburg from its days as the imperial capital. Aleksandr Danilovich Menshikov (circa 1670–1729), for whom it was built, was one of Peter the Great's closest collaborators in the creation of the czar's extraordinary "window on the West." Once Peter's armies had routed the Swedish enemy from the Neva River delta in May 1703, the czar set about fortifying its approaches to the Baltic and creating the garrison settlement that eventually became the Western-style capital of his vast empire. Menshikov, who had been at Peter's side throughout the Great Northern War and his faithful companion even earlier during the Grand Embassy of 1697–98 to western Europe, undertook to build one of the fortress bastions on Vasilyevsky Island in the delta while Peter not only heaped titles and rewards on his favorite but made him governor general of his new city.

The czar saw to it that Menshikov's palace would be the setting for splendid formal gatherings, sumptuous entertainments and official receptions, while Peter himself continued to live in humbler quarters nearby. There was the czar's tiny log cabin standing near the Peter-Paul Fortress, the small Summer Palace built in the Dutch style across the Neva and finally a modest Winter Palace not far away. The Winter Palace went through various phases of enlargement in Peter's lifetime, but it never aspired either to the scale of Menshikov's palatial dwelling or to the incredible lavishness of his own daughter Elizabeth's vast Baroque building, which engulfed the original to become the fourth and final Winter Palace of the imperial capital.

Although in both size and importance Menshikov's own palace on the banks of the Neva was later





ABOVE: Doric columns in the vaulted hall provide a classical setting for the prince's sculpture collection. Menshikov assumed a number of military command posts during the Great Northern War with Sweden (1700–21), and the palace was frequently the site for celebrations of Russia's victories as well as for formal receptions and gatherings.

Among the architects involved in the construction of the palace were Giovanni Mario Fontana and Gottfried Schädel. Menshikov ordered the best—and the most costly—materials to ornament the interiors, such as nearly 28,000 hand-painted tiles. ABOVE: The ceiling of his own bedroom is faced with delft tiles imported from Holland.

The interior of the palace remains one of the most fascinating in the city.



The palace turnery, which served as a workshop and study, contains a rare example of an 18th-century exercise chair made in the Baltic territories. The czar, who was actively involved in the turnery's creation, is believed to have used the chair on his visits to the palace.

eclipsed by the immense structures raised up by huge serf armies at the command of subsequent czars, its interior remains one of the most fascinating in the city. Some of the rooms seem cramped by comparison with the long, gilded perspective of seemingly endless enfilades that Rastrelli laid out in the final Winter Palace, yet there is, nonetheless, an unmistakable air of grandeur and luxury that makes Menshikov's residence more than just a large house. The low entrance hall is given an air of solem-

nity by handsome Doric columns and niches for the display of classical statuary. That would not seem so remarkable in an early-eighteenth-century house were it not that St. Petersburg was situated on a muddy river delta (*Neva* originally meant "muddy" in the local Finnish dialect) with no quarries to provide stone for either columns or statuary. And even if there had been, there were no known sculptors in Russia, since sculpture was an art form that produced the "graven images" specifically forbidden by the Orthodox church. When Peter himself decided to use classical statues to ornament the Summer Garden, he had to set sentries to guard against their being stoned by a populace outraged at the presence of naked pagan idols in their midst.

Menshikov's living quarters were situated on the second floor of his palace, in conscious imitation of the piano nobile in an Italian palazzo. Peter the Great kept to the simpler Dutch style of living on the ground floor both at Monplaisir, his summer house by the sea at Peterhof, and in the Summer Palace. But the remarkable interior decoration of Menshikov's palace also reflected the months he had spent laboring with his imperial master in Dutch shipyards during the Grand Embassy. Now, as the governor general of Russia's capital and a prince of the Holy Roman Empire, Menshikov ordered thousands of expensive delft tiles from Holland—not to serve as baseboards or doorframes, as in a prosperous Dutch burgher's dwelling, but to spread a luxurious luster of bright blue and white over entire walls and ceilings. The ceiling tiles were fixed in place by iron studs adorned with gilt rosettes. Another room on the second floor, set aside as a princely study, was lined with rare walnut paneling.

Even the site of Menshikov's palace reflects the grasping ambition of one of the most colorful figures of Peter's turbulent reign. The long wings of the building, which today are slowly being furnished again with eighteenth-century pieces, were intended to enclose formal parterres where Menshikov held the routs and receptions Peter heartily enjoyed. But these same extensions also took up great stretches of valuable waterfront property on the island, which the czar had intended as the center of his new city. Vasilyevsky Island is the largest in the delta and splits the Neva into two branches just before it empties into the Baltic Sea waters of the Gulf of Finland. Peter planned to develop the island in imitation of Amsterdam, with a grid of streets and canals. Before departing on yet another campaign in the twenty-one-year struggle with Sweden, he ordered Menshikov to carry out his ideas and also to have a building constructed to house the administrative bodies of his newly created system for governing Russia.

What happened next proved typical of Menshikov's wily ambition and greed. The building intended for the Twelve Colleges was duly completed, but its immensely long façade, incorporating twelve separate entrances, was set at right angles to the river so that just its short end would occupy a limited stretch of the shoreline. The rest of the designated property was simply appropriated by Menshikov to extend his own waterfront hold-

Parquetry floors and tilework decorate an alcove room. On the table is an 18th-century German silver banquet cup shaped like a ship. The 18th-century Russian armchairs were probably crafted after a book of Chippendale designs. Majolica lusterware plates are hung above a 17th-century Spanish vargueño.





LEFT: In the room outside his bedroom, Menshikov met with high-ranking officials or had dinner with his family or business associates. The portrait of the prince in military uniform was painted between 1716 and 1720; beside it is an oil believed to be of his wife. The marquetry bureau-vitrine is 18th-century Dutch.

RIGHT: A late-17th-century Flemish tapestry is displayed in the bedroom of Aleksandr Menshikov's sister-in-law, who was a nursemaid to his seven children. Adorning the carved German bed is an 18th-century Turkish coverlet; an early-18th-century Augsburg silver-gilt toilet set is arranged on the table.



ings. When Peter returned, he also discovered that the canals he had ordered for Vasilyevsky Island were far too narrow for the cargo barges he envisaged, and he could only cut his losses by ordering them filled in and paved over. The idea of developing the island as the heart of the city was eventually abandoned.

Menshikov was never short of lands or honors, nor the serfs to maintain his vast properties or the dignity of his rank. It was said that he could travel from Riga on the Baltic across Russia to its border with Persia and sleep every night at one of his own estates. In St. Petersburg he maintained a veritable court with chamberlains, French chefs, a multitude of household servants, musicians and buffoons, while riding out in a magnificent coach drawn by six white horses—the prerogative of royalty in eighteenth-century Europe. Yet apart from an occasional box on the ears from his terrifying and unpredictable master, Menshikov's personal devotion to the czar was always rewarded in kind.

On Peter's unexpected death in 1725 Menshikov's future prospects were, if anything, strengthened rather than diminished. As the principal member of the czar's inner circle, Menshikov was in a position to assert that the coronation of Peter's wife, Catherine, only the year before had made her an empress in her own right. The new empress was quick to reward her champion. After all, she could hardly have forgotten that she had first been Menshikov's mistress before being handed over to the czar by the ever-loyal prince. Menshikov became virtual ruler of Russia during the two years that remained to Peter's widow, and in that brief time he managed to arrange a marriage between his own daughter and Peter's grandson. But by the time Catherine died, Menshikov's many enemies had secured his downfall. Only a few months later the twelve-year-old czar, Peter II, having refused to marry Menshikov's daughter, sent the prince in disgrace to live on one of his estates. The dreaded sentence of a final exile to Siberia followed not long afterward, and there Menshikov died forgotten and in drunken misery in 1729.

It was the abruptness of his downfall that preserved Menshikov's palace for posterity. No subsequent generations lived there or added their taste to alter its appearance as a monument to his extraordinary personality. In 1732 it became the headquarters of an army cadet school, and only its central upper room was transformed beyond recognition. There, a large chapel replaced the small church building in the garden where, on February 19, 1712, Prince Menshikov witnessed the marriage of his master Czar Peter I, Emperor of All the Russias, to his own former mistress, the Lithuanian peasant Marta Skowronska—a marriage that would change the fortunes of Aleksandr Menshikov and the history of Russia. □







Classic Composition in Greece

A Country House Carved from a Rocky Hillside in Porto Rafti

ARCHITECTURE BY ANDREAS VOURECAS-PETALAS INTERIOR DESIGN BY ALAN JONES
TEXT BY ROBERT FIZDALE PHOTOGRAPHY BY H. MARK WEIDMAN

For a Greek couple who sought a retreat away from Athens, architect Andreas Vourecas-Petalas designed a house in nearby Porto Rafti. OPPOSITE: Terra-cotta roof tiles from old Greek structures underscore the traditional air. ABOVE: Petunias, jasmine and bougainvillea bordered by cypress, pine and olive trees thrive in the terraced gardens. RIGHT: Vintage Provençal tiles line a patio.



ONE OF THE MOST beautiful and exclusive ports of the Greek mainland is Porto Rafti, a short drive from Athens along the coast. And one of the most appealing houses in the hills overlooking the harbor and the Aegean belongs to a couple whose marriage unites a prominent family of shipowners with a prominent family of academics. Their interests are varied and far-reaching: The husband likes history and French literature; the wife likes Greek mythology and gardening. Together they collect modern Greek paintings and ancient Greek pottery.

"We're both music lovers, and we love to travel," says the wife, "so we combine the two. We've been faithful regulars at the Mozart Festival in Salzburg

and the Wagner Festival in Bayreuth, and we go to the smaller festivals in Austria and Germany as well." The husband continues, "We also go to New York every year for the fall seasons of the Metropolitan Opera and the New York Philharmonic."

About ten years ago, on their five-acre property in Porto Rafti, the couple decided to build a small house, a very large swimming pool and a poolhouse to serve as a retreat from their busy lives in Athens. Years before, the wife had suffered an accident that affected her vision. In the Greek Orthodox tradition, she vowed that if she recovered, she would build a chapel to the patron saint and protector of eyes, Saint Paraskevi. Her eyes healed completely, and she had a chapel built high up on their property and called on a gifted painter, Pavlos Samios, to decorate it with mosaics and frescoes in the Byzantine style.

Now that they had a summer place with a private chapel, a spectacular view, an impressive pool and a house that could easily serve as a guest cottage, the couple decided to build a summer residence large enough to accommodate their children and friends.

"For this house," says the husband, "we turned to Greek architect Andreas Vourecas-Petalas and Australian interior designer Alan Jones, who had also worked with us on our residences in Athens and Lausanne." The goal at Porto Rafti was to maintain the existing environment while creating a comfortable country estate. "I wanted it to seem as if it had been there for a long time," says the wife, "without in any way looking like a fake."

The architect explains: "Great care was taken during the design and construction of the house to preserve the landscape and the magnificent views, and to respect the natural setting of the steeply inclined slopes. To achieve the proper integration of the structure with the site, extensive excavations were necessary." Since the hillside is rocky as well as steep, stones that were quarried when a space for the house was cleared were used for everything from the entrance court to the poolside loggia.

The whole project was completed within a year, as planned. "All the credit should go to the architect and the designer for knowing exactly what they were doing, so that no time was wasted," says the

BELOW: Stones quarried on-site form the loggia. Vourecas-Petalas implemented local materials wherever possible. The interiors and outdoor living areas were planned by Australian designer Alan Jones, who worked on the couple's residences in Athens and Lausanne.

BELOW: The main terrace offers panoramic views across Porto Rafti. As elsewhere, antique Greek olive oil jars and faience pots hold flowers. About ten years before adding the main house, the couple had built a small house and a pool on the hillside property.





He selected colors in harmony with the owners' Turkish rugs.



ABOVE: Red-figure vessels and a plate from the Hellenistic period (323–30 B.C.), from a collection of Greek pottery, are arrayed on a porphyry-topped Directoire console. Jones used terra-cotta tones in the house as a complement to the travertine detailing and tile floors.



ABOVE: Paintings by 20th-century Greek artists are featured in the living room, which Jones furnished with such European antiques as Regency benches, a 19th-century Swedish stool and a French chandelier. On the 18th-century French tile floors are Bessarabian kilims.

husband. Still, Jones credits the couple for knowing precisely what *they* wanted.

"Even before we began," the wife remembers, "I'd decided I wanted a patio, a gazebo and a pergola, and that the floors in the living room must be laid with antique tiles."

"We had the good fortune to obtain eighteenth-century tiles from a French *manoir*," Jones adds, "which gave us the key for the colors in the living room. They combined beautifully with the local travertine, which was also used for the interior surrounds and the columns in the entrance hall. For the terraces we used new tiles that matched the old ones as closely as possible, and for the roofs we found tiles from old Greek houses and barns. The house is really a large living room with two wings —one with the kitchen and a winter dining room, the other with the master suite." (On the lower level there are two guest bedrooms and a study.)

To make the living room the unifying link in the arrangement, Jones ordered hand-printed, tea-dyed fabrics (based on eighteenth- and nineteenth-century documents) for the sofas and draperies. He furthered the unity by selecting colors in harmony with the owners' Turkish and Bessarabian rugs. Then, to allow guests to look out to the Aegean and in to the fireplace, he designed back-to-back sofas.

Given the benign climate, the couple wanted as many choices for outdoor dining as possible. With that in mind, the wife began to plan the gardens. And now, parts of the garden that she planted a year ago have become indistinguishable from the gardens planted ten years before. Flourishing jasmine, petunias, primroses, geraniums and bougainvillea are punctuated by Greece's three arboreal graces: pine, olive and cypress. Throughout are hundred- or two-hundred-year-old terra-cotta jars that were originally used to store olive oil and are now very rare, except for nineteenth-century versions.

Wherever meals are served there are flowers to be





DIMITRIS KALAPODAS

BELOW: Overlooking the house and the Aegean is the family's chapel, designed in the Greek-island tradition and dedicated to Saint Paraskevi. Byzantine-style mosaics and frescoes were created by Pavlos Samios, who studied the technique at a monastery on Mount Athos.



DIMITRIS KALAPODAS

OPPOSITE: With the Attic coastline and nearby islands rising in the distance, the pool terrace provides a striking setting for swimming and outdoor entertaining. Greek stone was used as paving. ABOVE: Brilliantly hued bougainvillea spills over the tile-roofed gazebo beside the house, where the owners often sit and watch the sun set.

BELOW: At dusk, the house and gardens are illuminated against the rocky hillside. The wife, who began planting the garden some ten years ago, devised a landscape that would suit the arid climate of the region and incorporate native plants and trees—a project that required "stubborn determination and lots of water," she recalls.

seen. Whether it is dinner under the stars on the patio, where the high walls are overhung with blankets of blossoms, tea in the gazebo or lunch under the bougainvillea-covered pergola, there is a feast for the eyes as well as the palate.

Guests are entertained with the warmth and hospitality for which the Greeks are famous. Since the couple are as interested in international politics as they are in classical music, their friends are not surprised if the guest list includes the president of Greece or Wolfgang Wagner, the director of the Bayreuth Festival and a descendant of Richard Wagner's. A stroll on the main terrace, which overlooks the port, elicits a wealth of information from the wife. Atop one of the nearest islands is an antique statue that appears to be a man seated cross-legged, as if he were a tailor. *Rafti* is the Greek word for tailor, and it is this humble but venerable figure that has given Porto Rafti its name. Despite the nearness of modern Athens, the view is a reminder that in Greece the past is inescapable. □





International Style in San Francisco

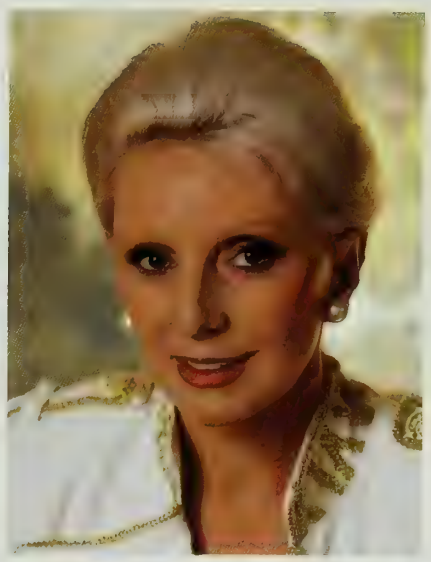
A Life of Travel Informs a Designer's Town House in Presidio Heights

INTERIOR DESIGN BY DORRIT EGLI
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY JOHN VAUGHAN

ANTIQUE GLOBES, sundials, spheres, compasses, astrolabes and a silver sailing ship fill a round table in Dorrit Egli's San Francisco living room. The display is a perfect evocation of its owner—a designer, collector and world traveler.

Egli grew up in Denmark, lived for several years in Switzerland, then moved on to Rome to design clothes. When a couple of customers from the San Francisco area told her that she would love California, she sold her furniture, packed up her clothes and moved to San Francisco. She didn't like it and moved back to Denmark. A few months later she decided to give California another chance.

She became a fashion coordinator



"You have to love where you live," says interior designer Dorrit Egli (above), who practices her philosophy on her own San Francisco town house, two formerly separate flats that she combined and restored over three years.

LEFT: "The living room is as inviting a room as I could possibly do," says Egli, and she has filled it with curios—such as sundials and spheres, on the table at left—collected during her travels. Italian influences include two 18th-century-style chairs, the Venetian bench and the mirror, in front of which is a bronze-and-marble bust of Joan of Arc. Agra carpet.

for Joseph Magnin, which was then a trend-setting chain of stores in California. The urge to move on struck again, and she was off to Hong Kong, where she worked as a model and a designer of clothing and jewelry. Wherever she lighted, she headed straight for the flea markets and antiques shops, some grand and elegant on well-known avenues, others hidden away on narrow back streets.

"There's nothing I haven't collected at one time or another," she says. "I loved Cat Street in Hong Kong, where you could buy just about anything—snakeskin, chicken feet, whatever." In Hong Kong, too, she explored the city tirelessly. Sometimes, she says, it took both temerity and optimism to follow up rumors of new shopping adventures: "You walked through a hole in the wall and were swallowed up by the building. You went up four flights in the pitch-darkness, not knowing what was going to happen next, and suddenly there would be two or three rooms filled with great stuff."

She has a special fondness for the Rastro in Madrid and Porta Portese in Rome. She is loyal to her resources, saying, "I keep going back to the same shops, where the owners have the same strange taste as I do."

What they share is a preference for the odd and the eccentric. One of her favorite treasures is a hand-size tree-bark sculpture from Fiji, representing a turtle with a pair of snakes curled up on its back. It sloshes gently when she picks it up, and Egli says, "I don't even want to think about what might be inside it."

A self-described pack rat, she confesses, "I buy without a specific purpose. People have seen my basement and just shaken their heads with horror at some of the stuff I had there. But it all comes in handy eventu-



The library, with its rich, dark colors, is "the most beloved room in the house," says Egli, an avid reader. She bought the 19th-century tole-and-ormolu fire[illegible]und in San Francisco long ago but did[illegible]d it. "I can finally use it after storing it [illegible]ars," she says. Ushak carpet. Chair fabric, [illegible]schwig & Fils.


STEPHEN KING
FOUR PAST MIDNIGHT



ABOVE: An unusual feature of the kitchen is an old French garden gate that is mounted on one wall and used for displaying utensils. At rear are two Egyptian-style appliquéd hangings. The center table is English, and the butcher block is French.

OPPOSITE: Heavily distressed walls and columns by the windows give the octagonal dining room a sense of age. Danish silverware, engraved glass tumblers and English silver goblets decorate the table, over which hangs a large wood chandelier.

ally, either for a client or for myself."

She delved deep into her trove when she moved into her latest house, which she had first noticed from the window of the doctor's office next door. Although the building was run-down, she was attracted by its handsome design and the gnarled fig tree that shaded the entrance. Once the owners agreed to sell, she spent three years transforming the pair of flats into a single residence.

The result is as stylish and individual as its owner. Intense colors, lighting inspired by the warm tones of Rembrandt, and Egli's collection of curiosities create a distinctly exotic atmosphere, as if the great nineteenth-century English explorer Sir Richard Burton had settled down there after his travels. Each room is painted a different, unusual color, ranging from clay and putty to terra-cotta and curry. Soft lighting creates a dim chiaroscuro of shadows.

The overall impression might be Victorian were it not for some thoroughly modern, typically California touches. Egli pays frank tribute to the late Michael Taylor in her affection for wicker and robust baskets and in her skilled use of large-scale furnishings. The dining room, a graceful but small octagon, is centered by a carved wood chandelier as big as the round table below it. One wall panel is completely covered by her favorite work of art, a sixteenth-century painting of foliage, birds and fruit done almost entirely in shades of green. It faces three windows that open onto the leafy branches of the fig tree.

Egli's good eye and imagination would seem to be natural introductions to work in interior design, but her career began almost accidentally, soon after she returned to California from Hong Kong. Designer Val Arnold asked her to help him with the décor for an elaborate charity ball. She

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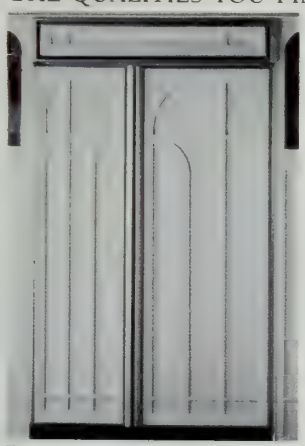


Maurice Molars[illegible] *Madame Viardot Portrayed as a Dancer* dominates the "small but luxurious" master bedroom, where walls are sponge-painted in peach tones. On the sleigh bed are Danish linens and an antique crewel coverlet. Chair pillow fabric, Scalamandré.



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Cher
continued from page 129

things belong in any interior." An antique Spanish trunk sits near a contemporary sofa, two miniature wood chairs from Africa and a stone washstand draped with a rosary from the secular stash of sacred objects—crosses, crucifixes and rosaries—that Cher has collected on her world tours in the past few years. "She thinks of them as art," Wilson says.

The gravel-walled staircase, with a banister that Wilson covered in rawhide "just for fun," leads past the landing where part of an old Gypsy cart leans against the wall, up to the master suite at the top of the house. There she can lie back on Irish lace double comforters and pillows and contemplate the mountains through vertical shutters made from unstripped cedar saplings. The best views in the house are next door, from the huge bathtub on a marble platform in a room furnished with club chairs and side tables.

Downstairs, Ron Wilson designed a bedroom for Cher's son, Elijah, and a second living room as well as Cher's prerequisite for every house she lives in—a fully equipped gym. "I can assure you she has every conceivable piece of equipment ever made in there," Wilson says.

Usually, shopping to furnish an entire house can take six months. Instead, Cher and Wilson went on a three-day shopping and scouting binge, and he followed up, making arrangements for all the furniture to be custom made, shipped and installed in less than six weeks. "It wasn't just decorating," he says. "It was an exhausting experience."

Together, they have grown from a team of tentative, untrained kids to the successful, confident couple who know each other's abilities and tastes well enough to create the contemporary strokes of the Aspen house—and to do it in record time. Working in a relationship that is part friendship/part family, part therapist/patient, part talent/patron, Cher and Ron Wilson have developed a style—if not a place—that Cher calls home.□



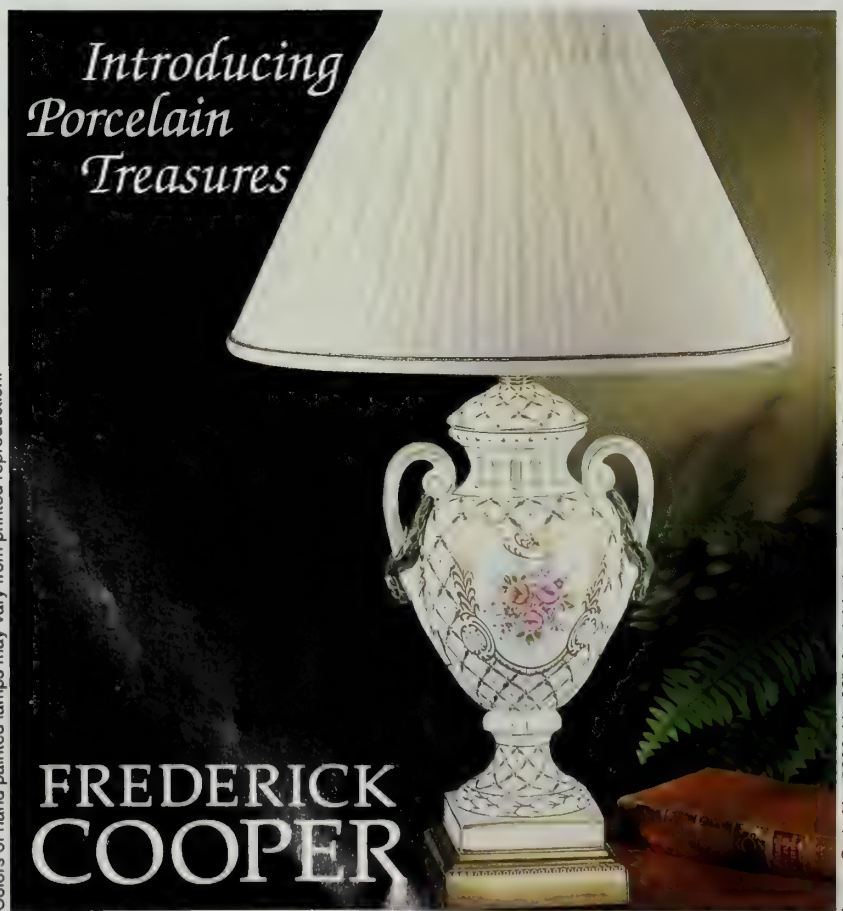
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A Designer's Town House in London
continued from page 147

recent commissions was to transform the former studio domicile of John Singer Sargent. In every case, her approach is the same: "I try first to come to terms with the building, the essential structure. That is, in fact, where a great deal of the decorating money goes—to the architectural elements. I wander around the place and let it reveal its nature. The building dictates the way it should be decorated."

Or, rather, how the decorating could proceed. Lady Victoria believes that as long as the primary structural elements have been put in place, the decorating can advance as quickly or as slowly as the residents want. She enjoys the challenge of working with what people already possess. "You can renew an object, give it fresh life, by putting it in a different and unexpected place," she says. She maintains that it takes only one or two really good pieces, such as an impressive lacquered chest or a fine eighteenth-century bureau, to provide the foundation for a first-rate design. A superb carpet can do the same. "I try to get someone to buy a wonderful carpet, whether an antique or an extraordinary Egyptian or Turkish reproduction—surely these are the antiques of the future—and build from there. All the colors in a room will then quite naturally take their cue from those in the carpet."

Though Lady Victoria is guided by a number of basic principles, she is very conscious of the need to apply them in whatever way is appropriate. "Having worked all over the world, I understand how many distinctive visions of design there are," she says. "I don't believe there's a single correct approach to style. Some of that may come from my grandfather, Sir Francis Linley, a distinguished botanist who was also a distinguished diplomat—he served as British ambassador to Japan, where my mother was born. Whatever the reason, the simplicity, the purity, the clarity of Japanese design are qualities I admire enormously—qualities I find I can use in my own, utterly different way."□

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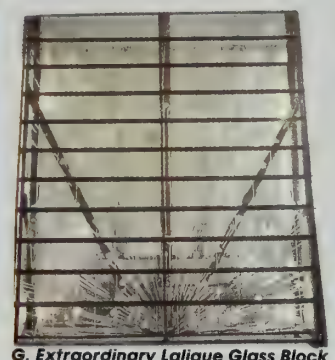
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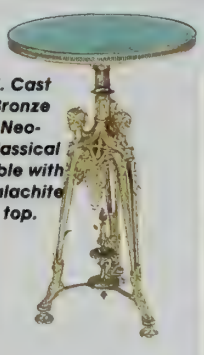


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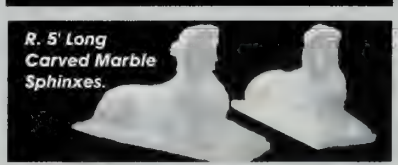
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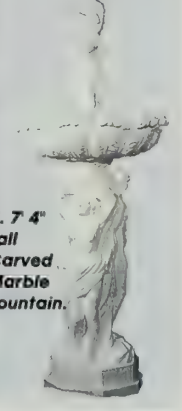
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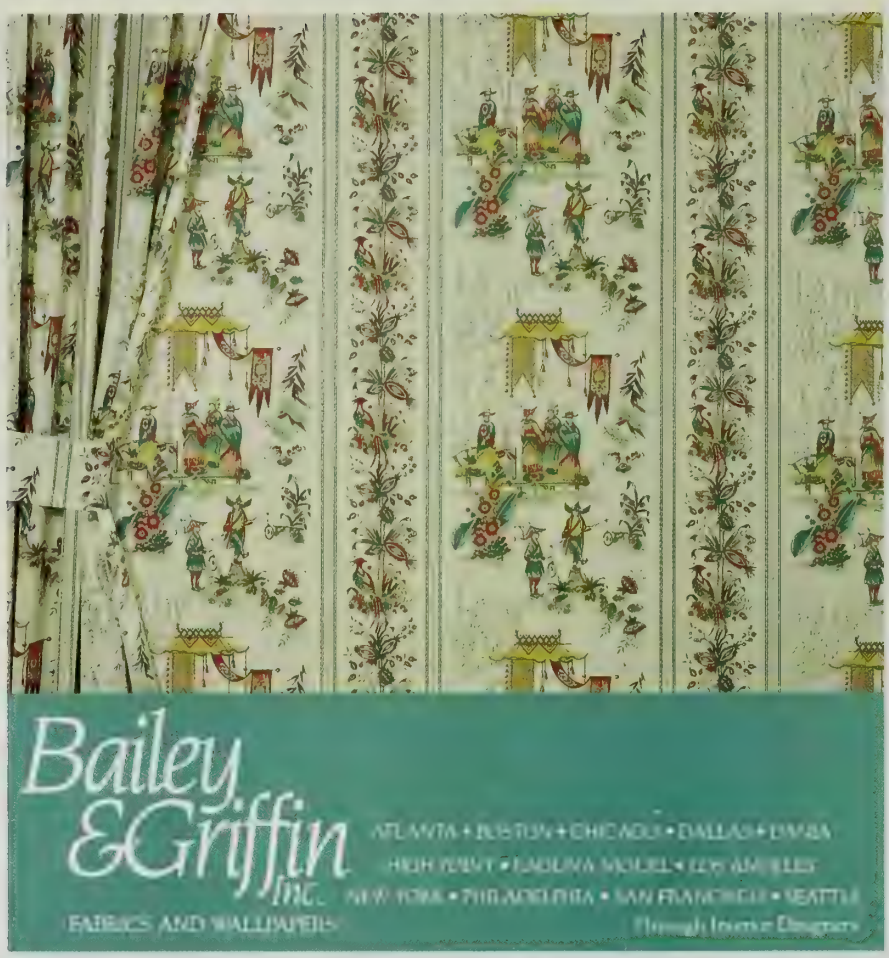
U. 7' 4" Tall Carved Marble Fountain.

Montecito Vistas
continued from page 166

tuses and pines are original to the garden, but all the rest of the plant material was brought in.

Nagelmann was drawn to such drought-tolerant perennials as lavender, rosemary and helichrysum, which he combined with roses, coral bells and salvia, among others, in the capacious terrace beds. He expanded what he calls the "gentleman's orchard" by supplementing the citrus trees with loquats, peaches, pomegranates and apricots. In order to shield the property from its neighbors, he imported olive trees, *Pittosporum crassifolia* and European bay. Surveying these dense, established vistas, which merge with the hills of Montecito at one end before dropping off, at the other, to the valley and ocean beyond, it is difficult to believe that the garden is just a little over two years old.

The mixed aesthetic heritage of Santa Barbara and Montecito has become so widely accepted now that when he is asked to characterize the Holden garden, Eric Nagelmann says, "It's Mediterranean, or Californian; for me they're the same thing," a remark that would have pleased the area's early planners. But his vision remains at the same time consummately personal. "It sounds really corny, but one way I describe the way I work," he says, "is to tell a dream I once had: I was swimming underwater and I came upon a treasure chest. In a garden you have your basic structure, your architecture, your older trees—that's the treasure chest. Then you have all the diamonds and the pearls and the rubies inside—those are the plants. A lot of people take a restful, Zen-like approach to gardens. I appreciate such designs, but I don't respond to them. I love plants. All different kinds, colors, combinations. I love a richly textured garden. In my dream I swam through this treasure chest, through all these jewels, and when I woke up I saw the connection to my work. A garden should be like a treasure chest—rich and full of surprises."□





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The Singer's Lyrical Life in the South of France
continued from page 171

tle tower room; there, Bobby can put up old friends and family on short—or even no—notice.

The thing that hits you first about the house is its openness: Everything is bright, fired by sunlight—a preternaturally white-washed light. And Bobby likes white—pure, simple, underdone, cool, straightforward color that it is. It didn't take him long to light on the bright idea of white duck for the draperies and much of the furniture. Whatever isn't covered in it is covered in such other natural tones as ivory and cream—no splashy color anywhere except for green things growing. "The house is totally contemporary, but in a funny way it has intimations of the 1930s, when white rooms were big numbers," says Short's friend and publisher Geraldine Stutz, former president of Henri Bendel and now head of Panache Press at Random House.

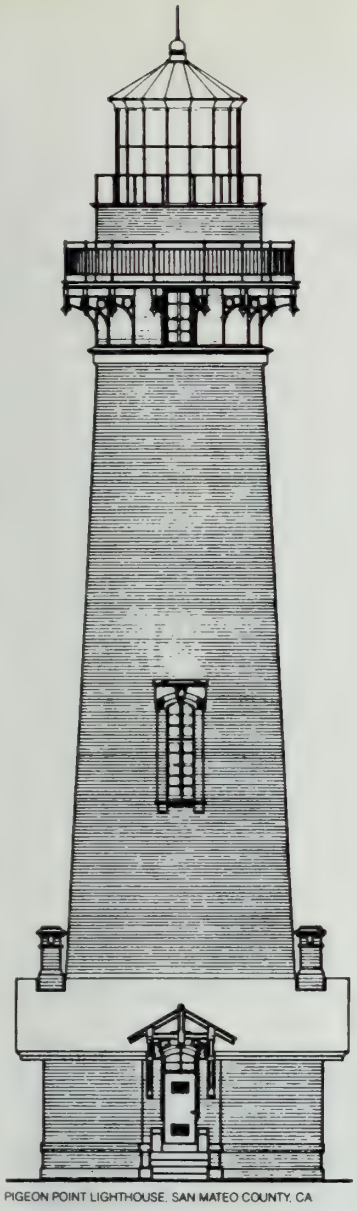
Open the front door and there's an eighteenth-century French gold-leafed sunburst mirror to greet—and reflect—you. An African sculpture and a Brazilian wood box gladden a plain pine table that has all the airs of an elegant piece. "I bought it in a junk store for practically nothing," Bobby boasts, "and then I got to work and waxed and polished it."

The living room, the cozy core of the house, has a fluid shape to it, thanks to Short's having expunged a balcony mezzanine that ran the length of the room. A pitched ceiling, twenty feet at its highest point, arcs upward. Two twentieth-century Brazilian wood-and-plaster figures, an African mask, folk art from Haiti and a painting by Robert Courtright, a local artist, all mix. A nineteenth-century French pine table is heaped high with books—Bobby favors biographies and history. ("And once in a while a hot novel. There's always a hot novel—every summer. The hot stuff.") A beautiful highly lacquered black Kawai piano from Japan that Bobby bought brand-new in Nice has pride of summer place. "I play here in Mougins more than I do in New York—I learn things here," he says. "The great thing about my house is I can play music as loud as I like and I can go to the piano any hour of the day." Geraldine Stutz observes, "It's charming to see him play for his own pleasure on the one black object in that white room," and Bobby's friend and neighbor Marian Shaw reflects, "You just know the music is going to sound very good in there, and it does."

Exacting the first glance from anyone entering the room is an eighteenth-century French fruitwood *bonnetière*, a piece of furniture made to house hats—"Ladies' hats were of a certain style in those days," Bobby points out. He found it locally and now has

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The Singer's Lyrical Life in the South of France
continued from page 210

it topped with two nineteenth-century Venetian lanterns. Asked a stock question, what would he rescue first if his house were on fire, he answers, "I'd grab that *bonnetière*; I have another piano, in New York." But after a second or two he reconsiders: "I'd grab the piano, you know that—shove it out the front door."

Short started decorating the house rightly confident that contemporary furniture would work well. In the dining room, even the massive Louis XIII table with its nineteenth-century *parquet de Versailles* top is perfectly, though improbably, at home flanked by raffia sidewalk-café chairs purchased at a local *brocante*. A handsome, heavy, high-tech black-lacquered sideboard lends the sleek look of Milan.

The master suite is pristine—very few objects: an English campaign chest, a twentieth-century oil on canvas of Toussaint L'Ouverture that Short acquired in Haiti. There's a terrace off the bedroom where in summer Bobby can sit and get a full concert from the town square. "And I can hear the bells from the clock tower every half hour," he chimes in.

Short's garden is a source of intense satisfaction to him. Let him describe it: "I have an enormous amount of *pelouse*, as they call it—lawn—for this area. It grows very quickly, but the gardener keeps it under control. I have fruit-bearing trees, of course: pear, fig, olive, peach—the peaches catch hell because the magpies like them. Along the side of the house I have a whole border of white oleander, which is so hearty it grows everywhere. I have pink and red oleander in front, and in back more white oleander, hibiscus and enormous sunflowers." (Bobby lovingly brought back the seeds for these sunflowers from his hometown of Danville, Illinois—"a place where, when I was growing up, almost every parlor had a piano," he adds with pride.)

It's the informality of life in this lucky part of the world that appeals to him, says the man whose working clothes are dinner jackets. "I'm in shorts most of the time, and I spend the entire summer not putting on a necktie—gentlemen do not wear ties in the south of France. It's interesting to go to a party at St.-Jean or Cap d'Antibes: The women are decked out in jewels and the men very often will be in shirtsleeves."

Ruling the roost—"The roost nothing! She rules *me*!" Bobby exclaims—is his cook and housekeeper, Madame Clement, who lives in a neighboring village. "She does marvelous tarts and cheese soufflés and in winter she does a cassoulet that's unbeatable," Short insists. Sisi Cahan confirms that Madame Clement does "maybe the lightest cheese soufflé in the world" and recalls the day the cook "brought

continued on page 213

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The Singer's Lyrical Life in the South of France

one out for all of *us*—the world's best—and then brought out a baby soufflé for Chili the dog." Adds frequent houseguest Geraldine Stutz: "They entertain a lot, Bobby and Madame Clement. Their meals are truly a collaborative venture, and the menus are varied and quirky—and beautifully true to the country. She loves to cook and cooks brilliantly, he loves to plan and plans marvelously, and it's all done with the best casual manners in the world." And with the best accoutrements. "Bobby haunts the *brocantes* and he has beautiful old linen," Sisi Cahan elaborates. "He has marvelous Christofle silver and beautiful glasses that we've lugged back from Venice, and you name it."

Lunch is served on the terrace at one or one-thirty under taut white umbrellas. Among the guests who have sat at Bobby's table in recent years are the photographer David Douglas Duncan, André Surmain, former owner of Manhattan's legendary Lutèce restaurant, who now owns and runs Le Relais à Mougins, the singer Jean Sablon (a tenderly inscribed 1933 George Hurrell photograph of him dressed as a sailor bobs on the bookcase in Bobby's library), Newport Jazz Festival founder George Wein, the sublime Jessye Norman, the artist Arman and his wife, Corice Arman, and the late James Baldwin. "I miss Jimmy very much," Short says. "I first knew him in Paris in 1952. We used to have wonderful lunches out on the terrace here. Jimmy never learned to drive—he'd always arrive in a cab and keep it waiting." This must have been expensive because, as Marian Shaw points out, "the atmosphere is so genial around Bobby's table—there's always the sense of being *en fête*—that his Provençal luncheons frequently last until four-thirty or five."

Bobby has a ritual that he performs after the last lunch guests have gone. "Madame Clement comes to me and says, 'I've put fresh linen on your bed, Monsieur Short. *Reposez-vous.*' I go into the bedroom with the dog, the blinds are drawn, it's cool and dark, and I sleep for two hours."

Then, whenever this consummate host finds himself guestless, he repairs to his typewriter. For another refreshing thing that France affords Bobby Short is the opportunity to write. He continues to work on the sequel to his 1971 autobiography, *Black and White Baby*, which was embraced by one critic as "the best book on growing up proud, genteel, black and poor in America." He's also busy spinning the story of the handful of black women who left the ghettos of America in the 1920s and 1930s and launched themselves into European life. "They went to France and became legends there," he says. "Adelaide Hall, Valaida Snow, Elisabeth Welch, Josephine Baker of course.... In time their fame followed them back to America, but they could never have gotten there the *gloire* they achieved in France."

Time magazine once rhapsodized of Bobby Short on the island of Manhattan: "In an increasingly inelegant world, he is the very symbol of elegance, style and an easier way of life." So, too, at the Villa Manhattan in Mougins, where, coatless and tieless, unshaven even and wearing shorts, Bobby is the life of an easier place.□

Whenever this consummate host finds himself guestless, he repairs to his typewriter. For another refreshing thing that France affords Bobby Short is the opportunity to write.

ANTIQUES

Animal Bronzes

continued from page 183

founding of his bronzes and personally finishing them. In this scrupulousness he was joined by such other important nineteenth-century animal sculptors as Cain, Fratin, Mène, Moigniez and Frémiet. It is in the mass-produced works of lesser figures—crass attempts to cash in on the popularity of the genre—that the sentimentality and theatricality characteristic of so many animalier bronzes become especially evident.

By contrast, the bronzes of the early-twentieth-century master Rembrandt Bugatti avoid melodrama and seek rhythm and abstract stylization of form. Bugatti preferred to work outdoors beside the animal pens at the zoo and often found the pose or movement he sought only after weeks of study. He would then erupt with activity, modeling his subject with great speed to retain the fleeting impression that had inspired him. The imprints of Bugatti's fingers, which survive on the finished bronzes, provide a permanent sense of this creative momentum. Bugatti's graceful, playful figures capture the spirit of the animal, and yet in their movement away from strict realism they provide a bridge to the abstraction of Brancusi's *Bird in Space*, whose thrusting, undulating form conveys the essence of flight itself.

Art cabinets from Prague to Lisbon featured animal bronzes.

For centuries animals have provided sculptors with subjects worthy of the extraordinary responsiveness and versatility of bronze. Free from the lock of human reason and yet mirrors of man, animals give the artist powerful images that comfort, stimulate and unsettle. A means of exploring form and defining emotion, the bronze animal sculpture illuminates us as much as it describes the creatures sharing our world.□

A Designer's San Francisco Town House
continued from page 200

protested, saying that she didn't know the first thing about decorating, but he convinced her to work for several weeks to conjure up a magical atmosphere in black, white and silver.

"I did a super-good job, maybe the best I've ever done in my life," she recalls. "At the party, Val asked me, 'Did you ever think about going into interior design? If you want, I'll train you.'" After working for him for eight years, she decided to establish her own business, concentrating on residential work.

Her favorite clients, of course, are collectors like herself. "People don't collect enough or early enough," she comments. "It's not enough to start when you're in your forties or fifties and are buying what will probably be your last house. Decorating is easy if you have something to work with."

For all her love of objects, she didn't want her own house to be overwhelmed by them. Accessories, such as the massive amber necklace draped on a low table, are shown off without awe or formality. "I want to be comfortable in every room, not just my bedroom," Egli explains. "I don't like the idea of a room that's just for entertaining, because I spend a lot of time alone, and I don't want to be alone in a formal room." Her favorite place in the house, in fact, is the library, painted an almost-black green and lined with well-read books.

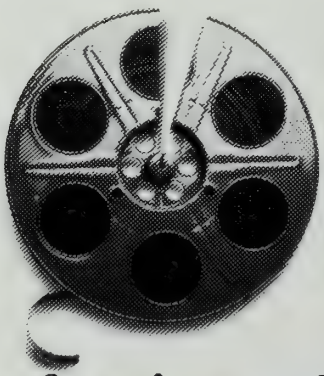
Egli travels to Europe several times a year and occasionally has fantasies of having a second home in Italy or Switzerland. Her wanderlust still simmers, but she admits, "You become tied down to your possessions. Sometimes I envy people who can put all they have into two suitcases and move on. I like to think that if something awful happened, like an earthquake, I could pick through the rubble, find a few favorite things and then start over. You can always buy the big stuff, but you can never find the little things again.

"I always think I'm only living here for a while. That while is now thirty years, but it's not forever."□



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Text by Lisa M. Maré



The Fine Art Dealers Association (FADA) will unveil a unique and exciting exhibition of works by American Scene Painters focusing on the California view beginning September 7th at Stary-Sheets Fine Art Galleries in Irvine, California.

The basic element of this early 20th century style, also known as Regionalist art, is a departure from the light and color orientation of Impressionism as well as an abandonment by the American artist of European subject matter. The new emphasis focused on everyday aspects of American life in the 1930s - realistically portrayed and understood by all people. In the same way that John Steinbeck depicted the life of the common man in such works as *The Grapes of Wrath* and *Of Mice and Men*, these artists also portrayed this experience on their canvas.

Coinciding with the exhibit will be a Regionalist show at the Laguna Art Museum, both events serving to unveil a new Ruth Westphal book on the subject of California Regional Art—*American Scene Painting - California 1930s and 1940s.*

The book brings the painters of the California School their deserved recognition in the mainstream of American Art. Hardbound and featuring 150 color images of works by these master painters, it also includes essays on the subject and individual biographies of important artists from the period.

At the exhibit the FADA dealers will each offer for sale several paintings by California Regionalists. Among the works on display will be numerous examples by those artists featured in the Westphal book as well as other fine painters of the period. The show is the first of an annual series of FADA-sponsored exhibits, each of which will focus on a theme important to the development of American art.

George Stern, president of FADA, explains the group's objective: "Members are interested in raising the level of ethics in the business of art while at the same time providing a service either by assisting museums or being available to assist the collector or the general public concerning the field of art."

Although the individual dealers feature various periods of California art, "the organization is looking to expand into other art interests through its membership," according to David Stary-Sheets, co-owner of the Irvine gallery which will serve as host to the public and invited guests through the course of the exhibition as well as the Opening Reception and Preview Party on September 7 (5:00 to 9:00 p.m.). The public is welcome and encouraged to contact the gallery directly at (714) 733-0445 for further information.

Above: Emil Kosa Jr. *Majestic Hills.* C. 1939. Oil on Canvas. 30 x 40 inches framed. *DeRu's Fine Art*

In 1928, Emil Kosa Jr. returned to Southern California after his studies at the Academy of Fine Arts in Prague and a subsequent trip to Paris for scholarship study at the Ecole des Beaux Arts. Throughout his career Kosa resided in Southern California where, in the 1930s, he became nationally recognized as a leading figure in the development of California Style watercolor painting. In 1933, his exemplary artistic talent won him the post of "Artist of Special Effects" at Twentieth Century Fox Studios, a position he held for the next 35 years. During the 1940s he established a regional reputation for producing outstanding California plein air paintings in oil.



Spring Landscape. 1932.
Oil on Canvas. 24 x 32 inches.
Arlington Gallery

Dan Lutz



Carnival. 1943.
Oil on Canvas. 25 x 31 inches.
Mitchell Brown Fine Art, Inc.

Often Kosa focused his attention on depicting dramatically lit scenes. Many of his paintings capture stormy skies, falling sheets of rain lit from behind or shafts of light through clouds. Other works feature abstract patterns of light reflecting off structures or flowing across the ground. These sensational patterns were usually accented by deep shadows, as is beautifully displayed in *Majestic Hills* (previous page).

Above: *Spring Landscape* and *Carnival* by Dan Lutz exemplify the essence of American Scene painting, its raw emotional values and its poetic vision during the 1930s. They also illuminate the pertinent transition to the more gestural and figurative abstraction of the 1940s and 50s. Dan Lutz (1906-1978) was the leading exponent of this transition; he captured the reality of the American experience during the Great Depression as well as its more pleasant and playful expansion into the fresh and experimental mood of "LA Modernism" during the 1950s and 60s.

Although a dedicated member of the California School, Lutz' work remains unique and nonconformist. His early studies at the Chicago Art Institute had yielded him "the primary importance of color" and an "approach to drawing through the formal principles of Cubism" (Susan Anderson: *Dan Lutz and the American Scene*, Laguna Art Museum, 1989).

Lutz forms the bridge between two eras in American art. In his Spiritual Series, he began to explore a striking colorism as a compositional device that expresses a heightened awareness of the forceful changes that would impinge on the art world after WWII. As the head of the painting department of the University of Southern California, he had a profound influence on his contemporaries.



At Left: Karl Baumann, who was active as an artist in the San Francisco Bay Area from the 1930s to the 1970s, was born in Leipzig, Germany on December 26, 1911. Shortly after immigrating to the United States in 1929, he was employed as an easel artist under the government sponsored Works Progress Administration (WPA). In 1947, Baumann joined the faculty at the California College of Arts and Crafts in Oakland where he had a great impact on emerging artists of the '50s.

Never forgetting his heritage, Baumann's works reflect a strong German Expressionist influence. With bold colors and a confident hand, he produced landscapes, seascapes, cityscapes, and numerous paintings relating to industry and war themes. Through his manipulation of color, texture, shape and line, he exposed realities in contemporary life based on his own philosophies, insights and experiences. *Road to the Factories* displays the loneliness that pervades a newly industrialized city.

Karl Baumann. *Road to the Factories.* 1939.
Watercolor. 29 x 22 inches.
Maxwell Galleries, Ltd. Fine Art

Below: Rinaldo Cuneo explored cityscape and rural farm scenes, as in this attractive example, titled *Farm and Earth Patterns*. This picture depicts a scene of the San Francisco Peninsula (Santa Clara County) and is very similar to the murals Cuneo painted in San Francisco's Coit Tower in 1934. It is a painting that concerns itself with color rhythms and patterning.

Found in the right hand middle ground of this large, expansive work are two figures. Both are plowing the field making furrows. One, however, is riding a tractor; the other is using a crude hand tool. Their relationship suggests that Cuneo was making a subtle comment about the coming mechanization of labor and agriculture.

The mountains in the background display a slight softening of Cuneo's style found in his paintings executed in the mid 1930s. Were this a late 1920s painting, the contours would have been sharp, hard, almost brittle. Instead, they are organic, sensuous and richly modeled.



Rinaldo Cuneo. *Farm and Earth Patterns*. c. 1934.
Oil on Canvas. 34 x 50 inches.
William A. Karges Fine Art

Above Right: *Birth of Spring*, one of Millard Sheets' "finest efforts," as noted by *Los Angeles Time* critic Arthur Millier in an article written for *American Artist Magazine* in 1951, epitomizes the meaning of California Regionalism. The sensual feeling exuded by the curvaceous hills, added to the blossoming colors of spring, and accentuated by the certain developing relationship of the horses as they express their rites of spring ritual, give this great painting each of the elements that define why California Regionalist artists had the important impact they had on American art during the 30s and 40s. Strong shapes, bold color relationships, and the various paths that lead the imagination on an endless journey through the painting, are the basic elements that make this artist and his contemporaries unique in their time.

Born and raised in Southern California, Sheets and his fellow artists had tremendous influence on the art of their region. As a result of their enthusiasm as painters a whole new way of looking at life and the world about them was born.

Erle Loran. *San Francisco Docks*. 1940.
Oil on Canvas. 26 x 30 inches framed.
Jan Holloway Gallery



Millard Sheets. *Birth of Spring*. 1937.
Oil on Canvas. 30 x 36 inches.
Stary-Sheets Fine Art Galleries

Below: This Modernist painting by Erle Loran exhibits flattened forms and dynamic compositional arrangement of lights, darks and structural lines. It is rendered in a "painterly" muralist tradition, one which does not rely on realism but on compositional "feel" and spirit of landscape. In 1926 the fledgling artist was honored with the Chaloner Foundation Prize with its coveted $5,000 travel scholarship which allowed him four years further study in Europe.

Alfred Frankenstein, San Francisco's chief art critic during the 1930s and 40s, designated John Haley the father of what came to be know as the "Berkeley School." With Haley's encouragement Loran joined the staff at the university where he remained for many years. Together the two professors cultivated and taught the Berkeley School technique with its characteristic broad swashes of open color over which was inscribed calligraphic lines to give shape to featured objects. *San Francisco Docks* depicts the style delightfully.





Otis Oldfield(1890-1969). *The Bluff of Telegraph Hill.* 1935. Oil on Canvas. 36 x 28 inches, with artist's frame. *George Stern Fine Arts*

At Left: *The Bluff of Telegraph Hill* was painted in 1935, the heart of the period when artists in America were working in what is now referred to as the American Scene or Regionalist style.

Otis Oldfield, because of his great influence in San Francisco during the 1930s, is considered the leading American Scene painter of that period. *The Bluff of Telegraph Hill*, a painting showing the Embarcadero area of San Francisco and beginning construction of the Oakland-Bay Bridge, is a superlative example of American Scene painting. Depicted is an unglorified view of a working class neighborhood of San Francisco. The mood is one of a basic struggle for survival in an America deep in economic depression. There is no sense of leisure found in an Impressionist work. ■

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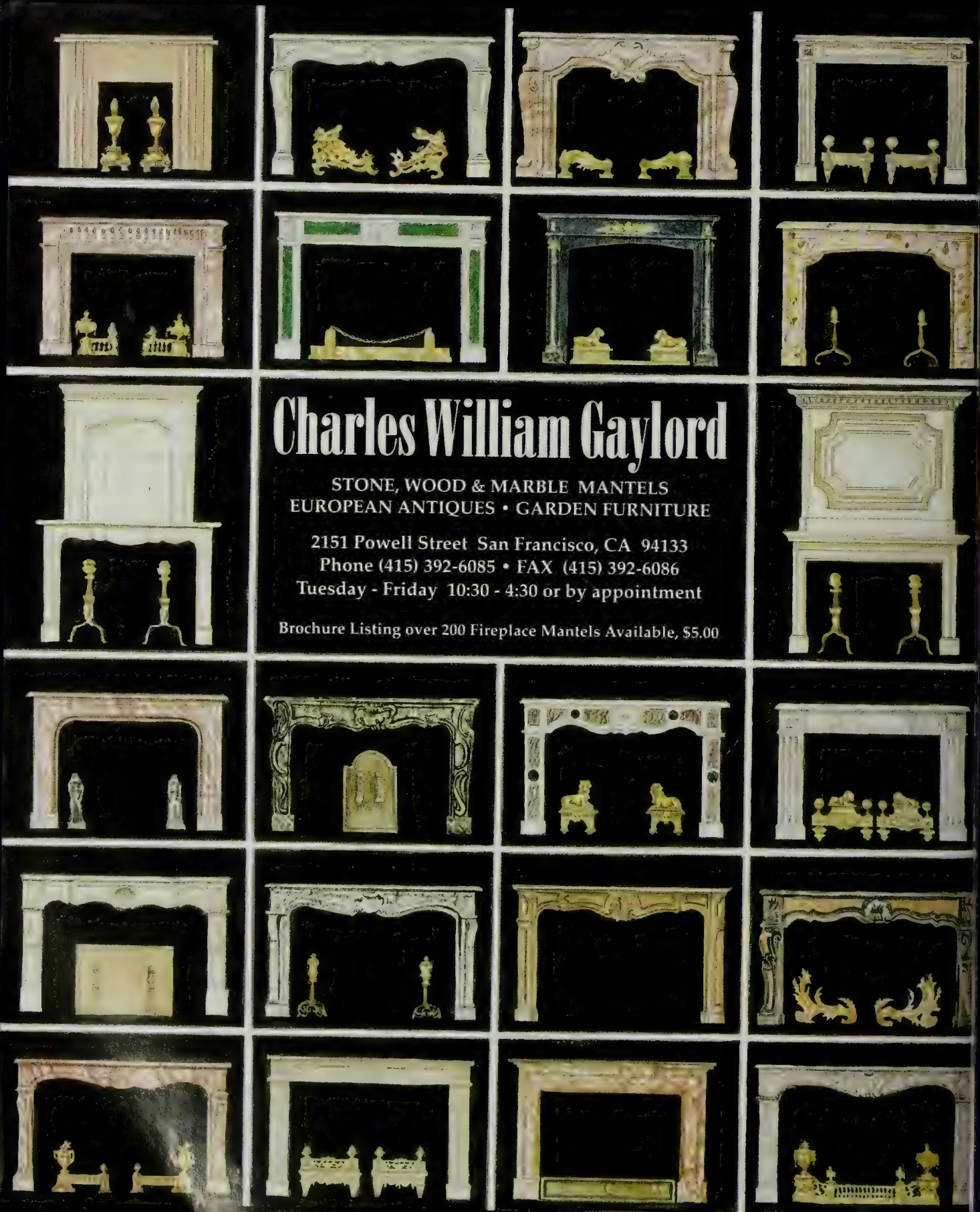
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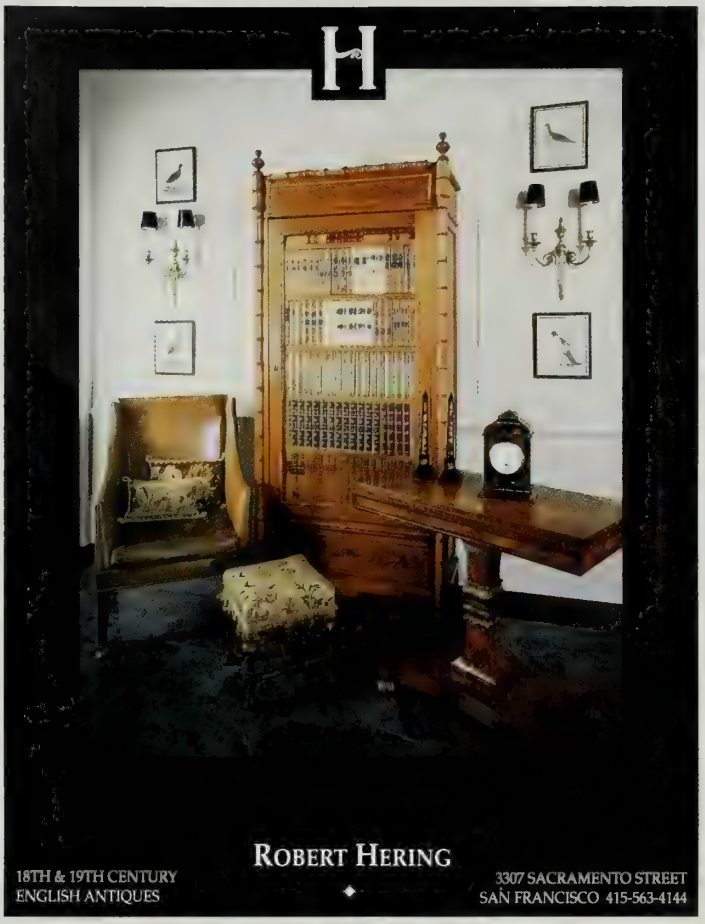
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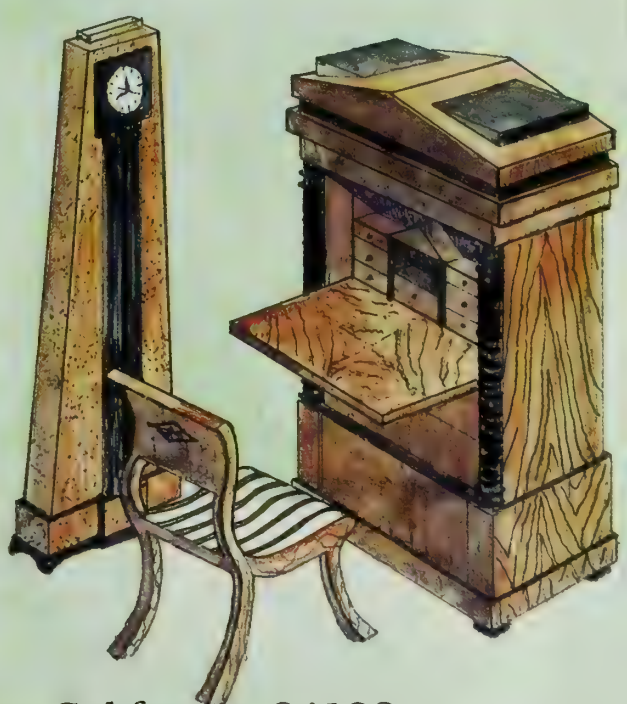
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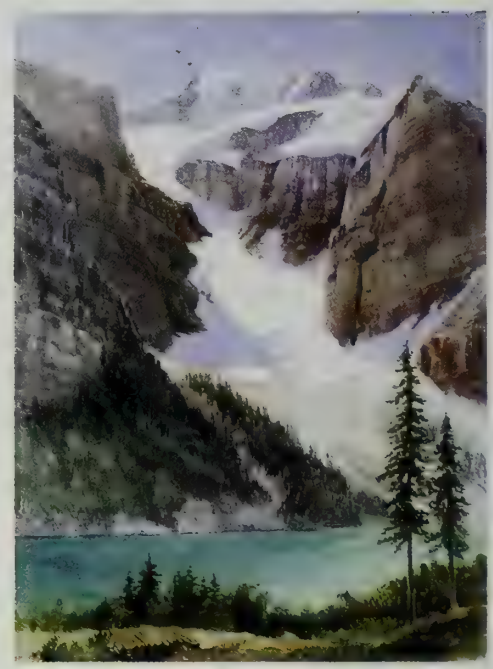
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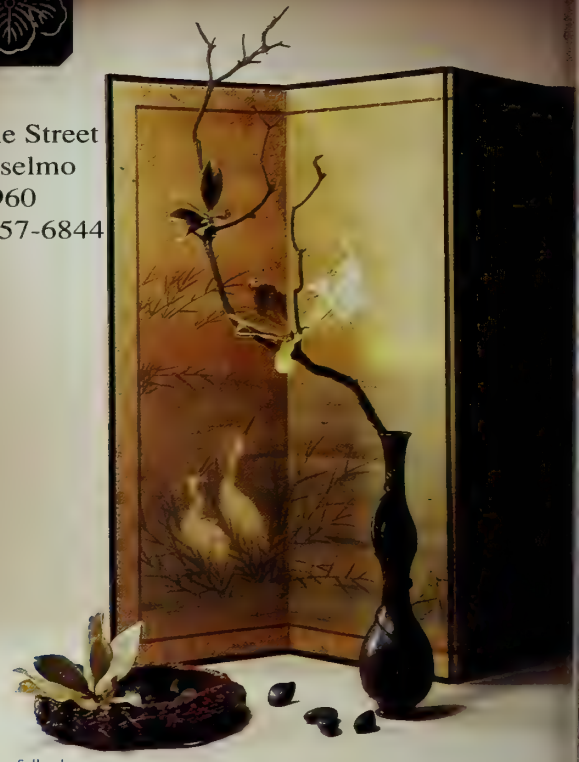


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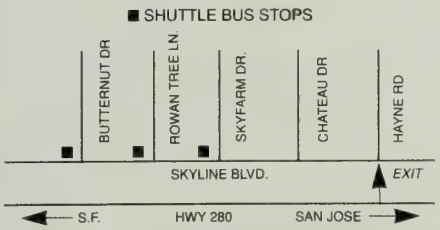
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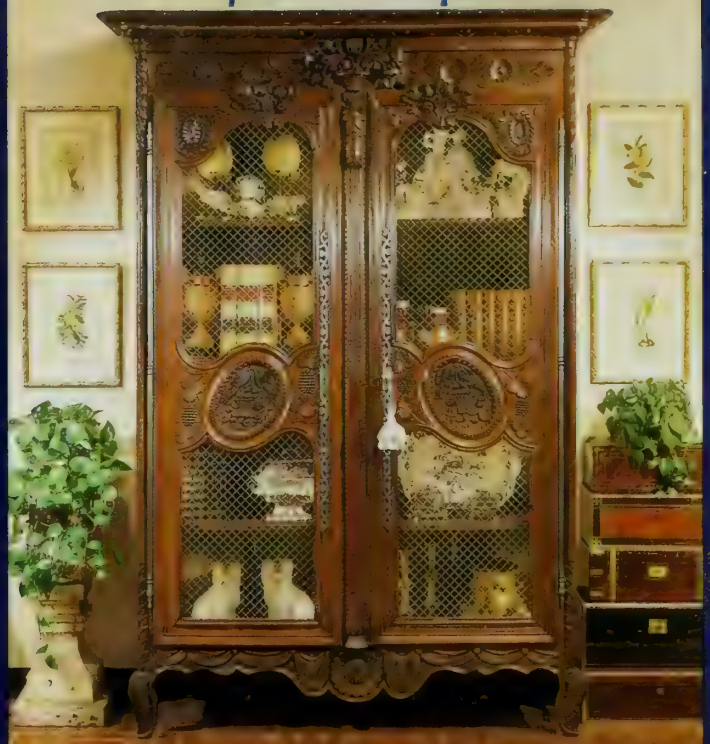
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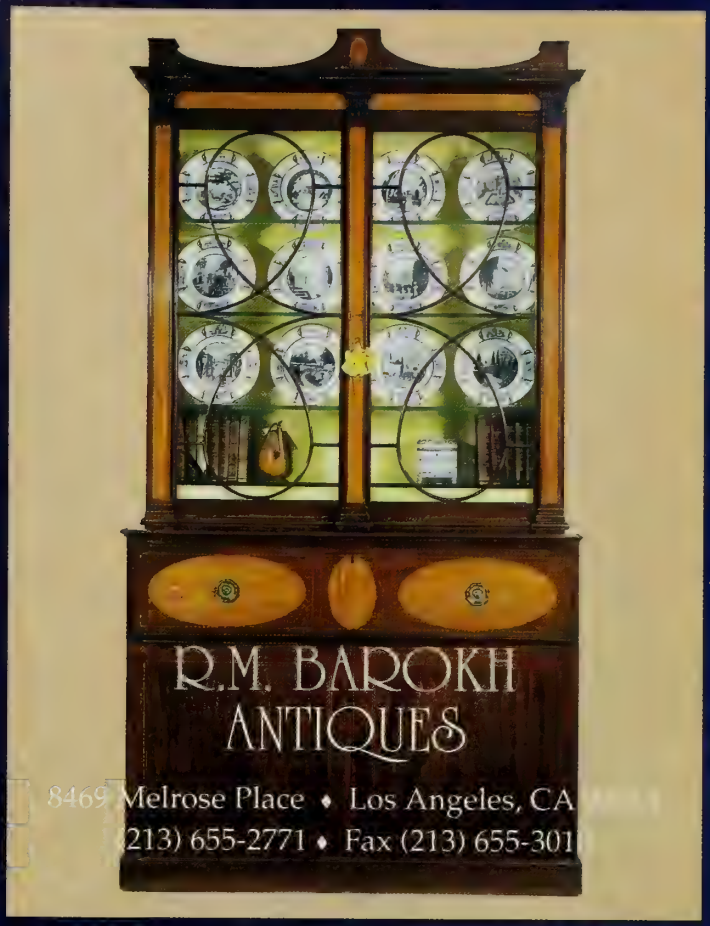
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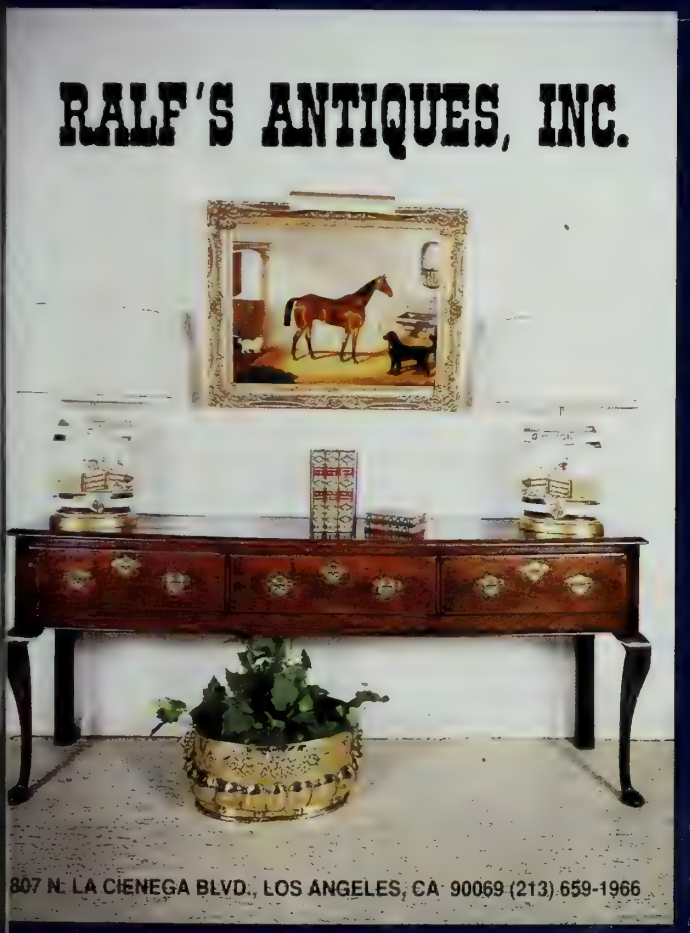
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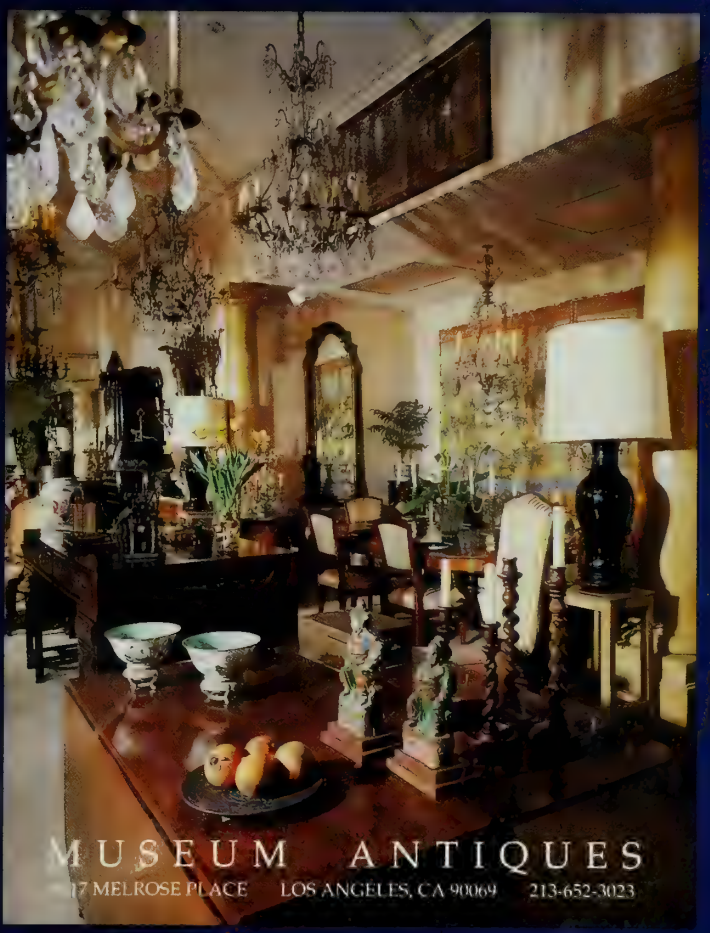
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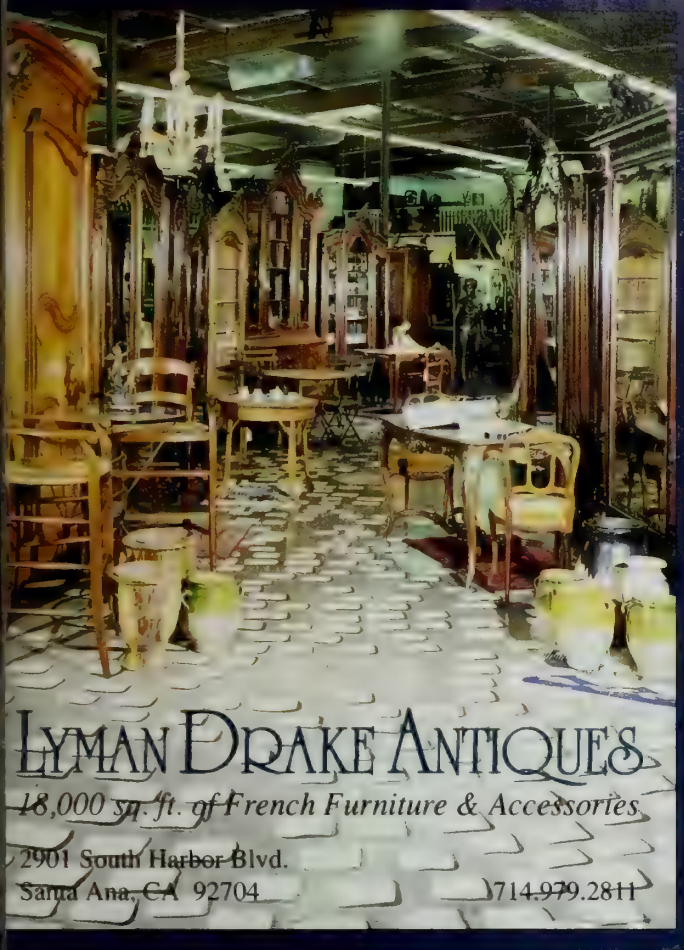

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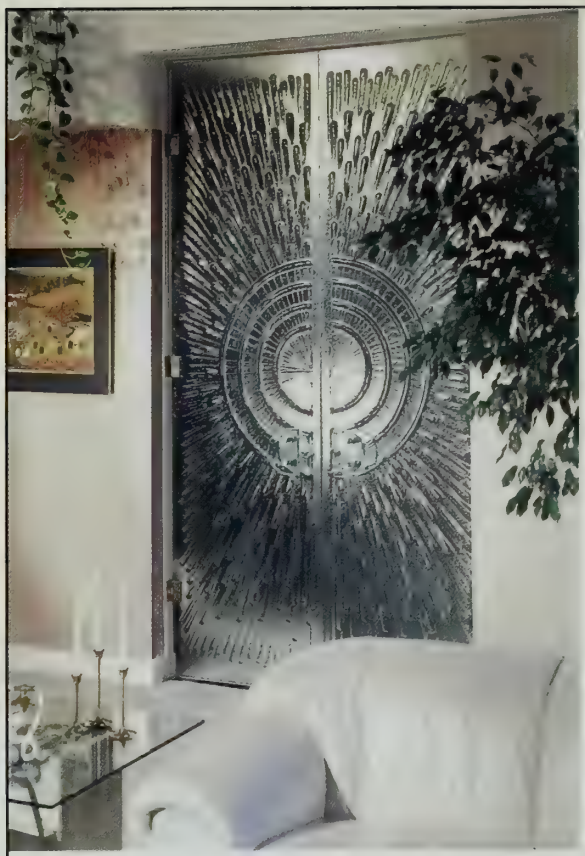
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A listing of the designers, architects and galleries featured in this issue.

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David Engel/Landgarden
215 Park Avenue South, Suite 1912
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Pages 122–129:
Ron Wilson Designer
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Beverly Hills, California 90210
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David Finholm & Associates, Inc.
P.O. Box 2839
Aspen, Colorado 81612
303/925-5713

Pages 130–135:
Arthur E. Smith
235 East Sixtieth Street
New York, New York 10022
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Pages 136–141:
William Hodgins
232 Clarendon Street
Boston, Massachusetts 02116
617/262-9538

Pages 142–147:
Victoria Waymouth Interiors Inc.
30 Old Church Street
Chelsea, London SW3 5BY, England
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Pages 148–153:
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Pages 154–161:
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continued on page 226





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Custom Craftsman

Arts and Crafts furniture in Santa Fe may sound odd, but a shop there specializes in Arts and Crafts and nothing but. "Arts and Crafts furniture goes well with adobe walls and native American rugs," says **Randolph Laub**, who custom designs Craftsman-style chairs, tables and settles (right). Besides, Laub adds, "Santa Fe has become a mecca for people buying furniture. It used to be known for the Santa Fe style, but it's branched out to Spanish colonial and other styles."

Laub doesn't sell reproductions. "The collection is inspired by Frank Lloyd Wright, Stickley and the others, but with my input," he says. His Craftsman recliner, for example, comes close to the original, but Laub makes his wider and deeper. His ever-changing collection usually consists of about 50 pieces that can be custom ordered to fit a certain space. Randolph Laub Furniture, 301 Garcia St., Santa Fe, NM 87501; 505-988-7226.



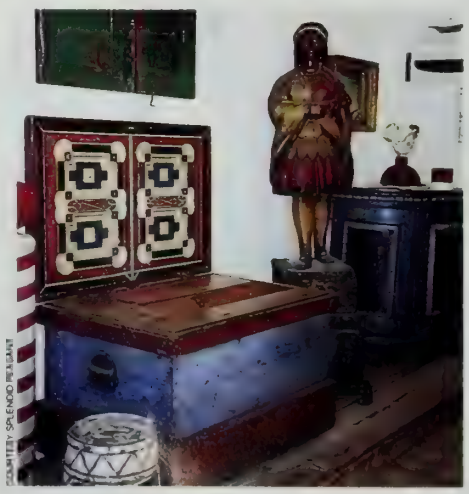
COURTESY RANDOLPH LAUB

Resting on Laurels

Michael Ward, a longtime New York dealer in antiquities and medieval sculpture, jewelry and art, is one of five American dealers who are taking part in the International Antiques Dealers Show at the Armory, Oct. 18–24, for the first time this year.

Ward's art ranges from ancient Egypt to the prehistoric Europe of the Celtic and Bronze ages. Among the 20-odd pieces he will show is an acroterion, a column from 4th-century B.C. Athens with a decorative carved palm at the top. He will also have a victory or funeral wreath made of thin gold leaves arranged on a circlet. "No jewelry in the world has surpassed the quality of Greek jewelry of the 4th century B.C.," he says. "This wreath was a symbol of immortality because gold doesn't tarnish or age." Michael Ward, 9 E. 93rd St., New York 10128; 212-831-4044.

Fantasy Folk



COURTESY SPLENDID PEASANT

If an antique is colorful, Martin Jacobs takes a look. If it's painted furniture or American folk art and it's in good condition, he'll buy it for his antiques shop, **Splendid Peasant**, in Massachusetts. "Our folk art represents paintwork and fantasy that people did unconsciously," Jacobs says. A walk through his shop (left) bears that out. A tugboat with green hull and red cabin rests on a table next to a statue of Uncle Sam. Nearby are a candy-cane barbershop pole and a huge 1850 Pennsylvania cabinetmaker's tool chest with patchwork designs on the inside of the lid. Presiding over the lot is a cigar-store Indian squaw from the late 19th century.

Upstairs in another room of the shop, seven playful-looking marionettes from the 1920s are lined up beneath a small gray 19th-century mantel. Although Jacobs bought the marionettes from a dealer in the U.S., he believes they are from Europe. Jacobs himself shops for antiques in Europe, traveling to Holland a couple of times a year to scout around for cupboards, armoires, tables and the like. Splendid Peasant, Route 23, South Egremont, MA 01258; 413-528-5755.

continued on page 220


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AD-AT-LARGE

Into the Mystic



COURTESY SYMONS

Fine Art Interiors unveiled a mystic set of furniture at the British Interior Design Exhibition last spring. Called the Alchemist's Study, the ensemble—obelisk, bookcase, bureau and two chairs—is adorned with symbolic ornamentation. An inlaid phoenix on the bureau stands for a renewal of ideas; the narrow bookcase is flanked by two winged lions representing the spirit of man. When opened, the bureau (left) reveals a maze of miniature architectural details: Staircases, composed of three drawers, lead up to a series of columns that flank an engraved silver panel, which is a working clock re-created from ancient drawings. Fine Art Interiors, 32 Paultons Square, London SW3 5DS; 71-351-3864.

Site Specific

The lobby clock from New York's old Commodore Hotel and a frieze designed in 1893 by Louis Sullivan for the Chicago Stock Exchange are two of the ten-ton delights at **Irreplaceable Artifacts** in New York. Evan Blum has filled three sites around the Bowery with architectural ornaments, paneling, fireplaces, transoms and fountains, and has enticed the likes of designers Robert Metzger and Thomas Britt downtown to see them.

Now Blum has come up with two new ideas. Having bought up the foundry patterns for wrought-iron Victorian garden furniture, he is making cast-aluminum reproductions, and his rooftop space abounds in Rococo Revival tables and chairs, benches and a domed 1870s English gazebo (right) that he is reproducing. Evan Blum is also publishing for the first time a 50-page catalogue ($4) that will list his reproductions as well as his current inventory. Irreplaceable Artifacts, 14 Second Ave., New York 10003; 212-777-2900.



COURTESY IRREPLACEABLE ARTIFACTS

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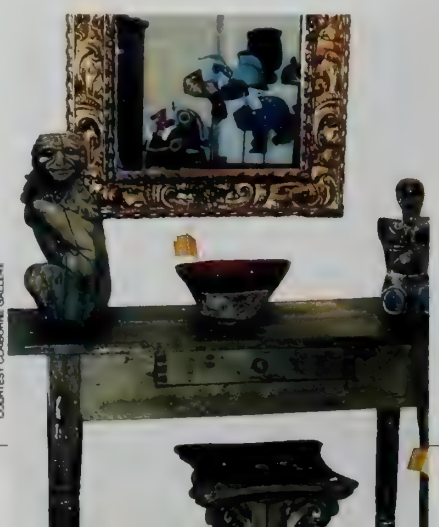
Ron Bradshaw came to rely on three Santa Fe shops for furnishings while working on a project there.

At **Claiborne Gallery** (below right), which is geared to the trade, Bradshaw looked at Mexican, Spanish and Indian antique furniture before selecting an 18th-century folding leather stool, an early-19th-century baby chair painted in blue and oxblood, and a ca. 1900 Spanish Savonarola chair. Claiborne's reproduction armoires, dining tables and chairs are also of good quality, says Bradshaw, who bought six pine chairs with stretched leather web seats. Claiborne Gallery, 558 Canyon Rd., Santa Fe, NM 87501; 505-982-8019.

New York has its own Claiborne Gallery—opened by Omer Claiborne's daughter Leslie Cozart a year and a half ago. "She doesn't have your typical Santa Fe, southwestern look," says Sam Botero, a frequent customer who buys natural and painted wood pieces, iron furniture and accessories, such as retablos, talavera pottery and ceramic sculptures. Claiborne Gallery, 136 W. 18th St., New York 10011; 212-727-7219.

American Country Collection has "all kinds of stuff you can pick up to remind you of your trip," Bradshaw says. A small cast-iron fro[illegible] made in Mexico during the mid-19th century and a painted magazine rack were among the items Bradshaw bought. He also liked the kilim-patterned bases on table lamps and floor lamps and hand-turned wood lamps painted in chintz patterns. Those can be custom ordered to match a bedcovering, says the shop's co-owner Carol Israel. With an emphasis on painted pieces, American Country Collection sells mostly primitive country furniture made in the Southwest, Europe, Mexico and Spain. Local artists also duplicate original painted pieces and sell them there. American Country Collection, 620 Cerrillos Rd., Santa Fe, NM 87501; 505-984-0955.

Bradshaw found barstools and tin containers at **Artesanos Imports**, which stocks handmade furniture and accessories from Mexico. Artesanos Imports, 222 Galisteo St., Santa Fe, NM 87501; 505-983-5563.



COURTESY CLAIBORNE GALLERY

continued on page 224



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In the Showrooms

Sanderson has, as part of its production in recent years, reprinted most of William Morris's Arts and Crafts designs, using woodblocks in the traditional hand-printing manner. Every other year Sanderson also brings out a Morris & Co. Collection—machine-printed adaptations of some of the woodblock designs. This year's Morris & Co. Volume IV Collection presents six designs now available as machine-printed wallpapers and as printed fabrics, with three designs also available as woven tapestries. *Willow Boughs* is a pattern of green leaves on three background colors; *Honeysuckle*, originally designed in 1883 by William Morris's daughter May, sinuously twists large pink blossoms and leaves in varying shades of green on an assortment of different background colors. *Vine* has clusters of lush Pre-Raphaelite grapes among foliage on three different backgrounds; and *Chrysanthemum*, a pattern of overblown blossoms outlined against a background of smaller, lighter leaves, reflects the late 19th century's interest in things *japonais*. *Acorn* and *Michaelmas Daisy*, neither of which has a woven fabric, are also in the collection. One striking wallpaper and a border that have been revived this fall as part of the Morris Folio II Collection, which shows only hand-block-printed papers as Morris designed them, are *Tulip Frieze* (top) and *Arbutus* (above). These have not been produced since before World War II, and the original colors are being used.


COURTESY SANDERSON


COURTESY CARLETON V

This month marks the ...ning of the **Bergamo** show room in New York's D&D Building, which will, for the first time in the U.S., showcase a large collection of fabrics from the venerable Venetian firm **Rubelli** under the Rubelli name. Founded in 181... Rubelli came under the current family's ownership in 1888 with its purchase by the great-great-grandfather of the present CEO, Alessandro Rubelli. The Bergamo showroom will introduce approximately 280 fabrics from Rubelli and 150 from the Roman company Bises Novità, with whom Rubelli has just entered into partnership. Rubelli says that his own favorite among the new fabrics is *Loti*, a silk print in geometric designs of blue and gold derived from an 18th-century Turkish rug. Among the colonial designs in the collection are *Le Pirate*, characterized by large parrots and tropical foliage; *Planter Café*, a multicolored toile showing striped bunting, palm trees, women in turbans and men in panama hats; and *Beautiran*, a blue-and-white print in a paisley pattern.

Carleton V, the New York fabric firm run by Suzanne Varney, has come up with a bravura version of its light-colored, traditional printed fabrics (left). *Magical Fruits and Flowers* is a large-scale design with swags of pink roses, blue cornflowers, peaches and grapes. Varney proposes a candy-striped silk fabric in red and white that she calls *Jefferson Stripe* to accompany *Magical Fruits*. A glazed floral chintz called *Sudeley Hollyhocks* is lushly covered with hollyhocks in colors that were described to her in England, where she found the original historic fabric, as "wine, pink and duck-egg blue." Varney has also produced two new toiles. One, called *Liaisons*, shows a Watteau-like shepherd and shepherdess embowered in wreaths of flowers. The toile comes with its own lining, a fabric called *Onslow* printed with a design of small twigs in the same colors as the toiles, because, says Varney, "toiles beg to be lined."□

Insurance Package

Ceramics and porcelain dealer **Nicholas Vandekar**, who closed his London office and moved to Pennsylvania, still works as a consultant, helping clients build and upgrade their collections. But he also has found an insurance company specializing in art and antiques that he says offers a simpler policy than other companies. "You don't need to give the insurers an inventory," says Vandekar, who will put together insurance packages for clients. "This company insures to a limit and only needs to know the highest-priced piece. The fewer the people who know what you have, the better," he adds. Nicholas Vandekar Antiques, Box 201, Paoli, PA 19301; 215-651-0250.

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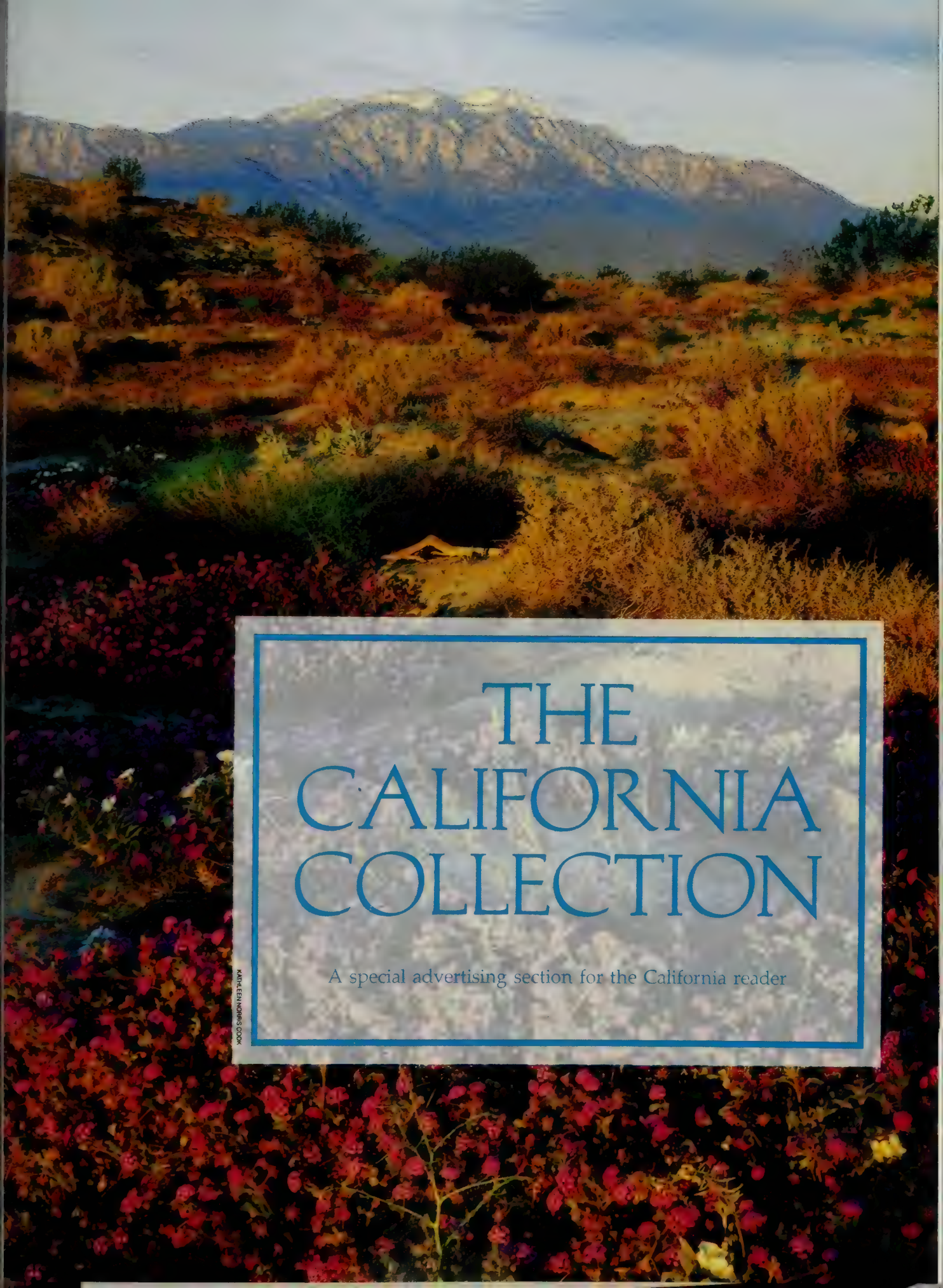
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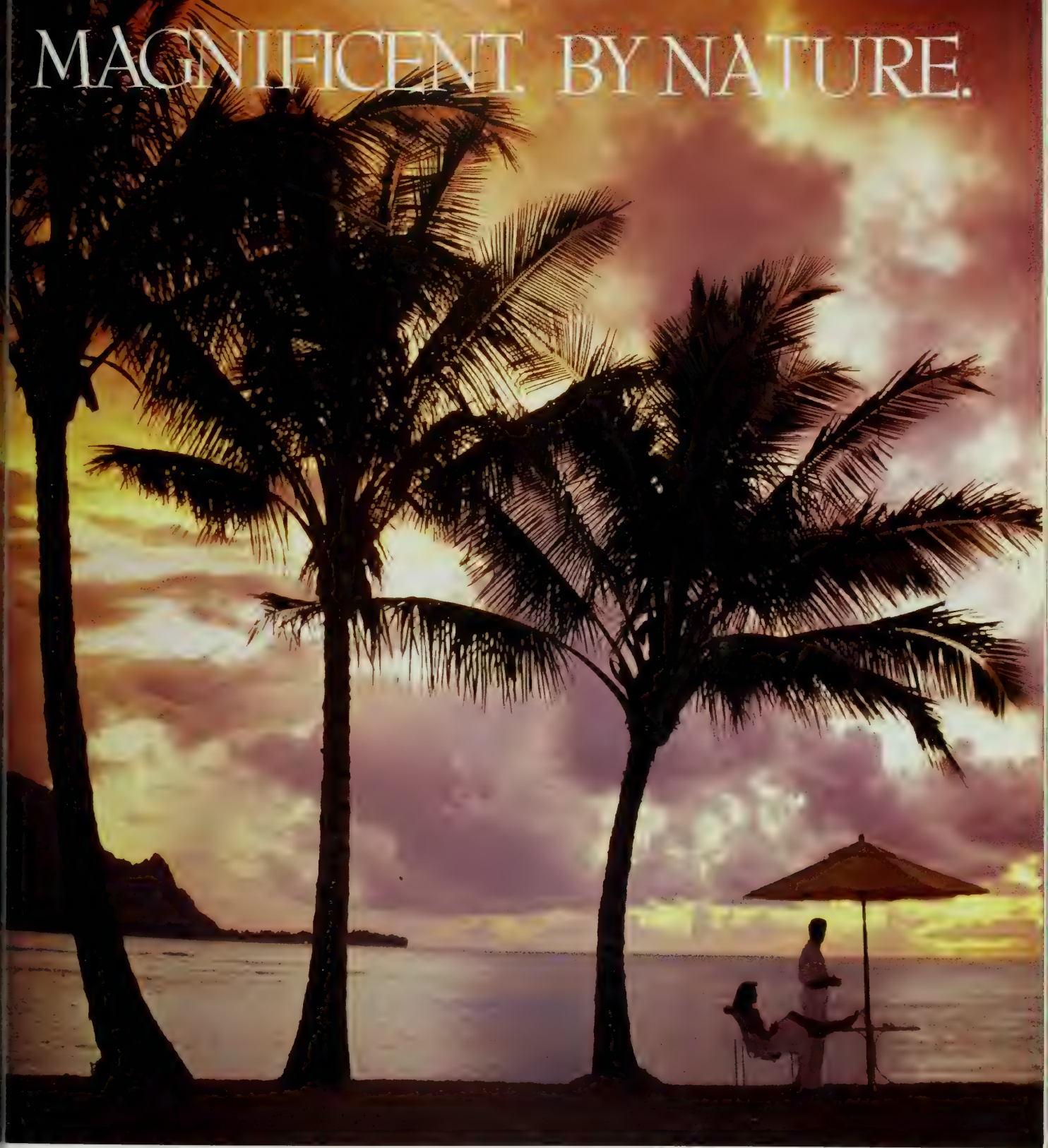
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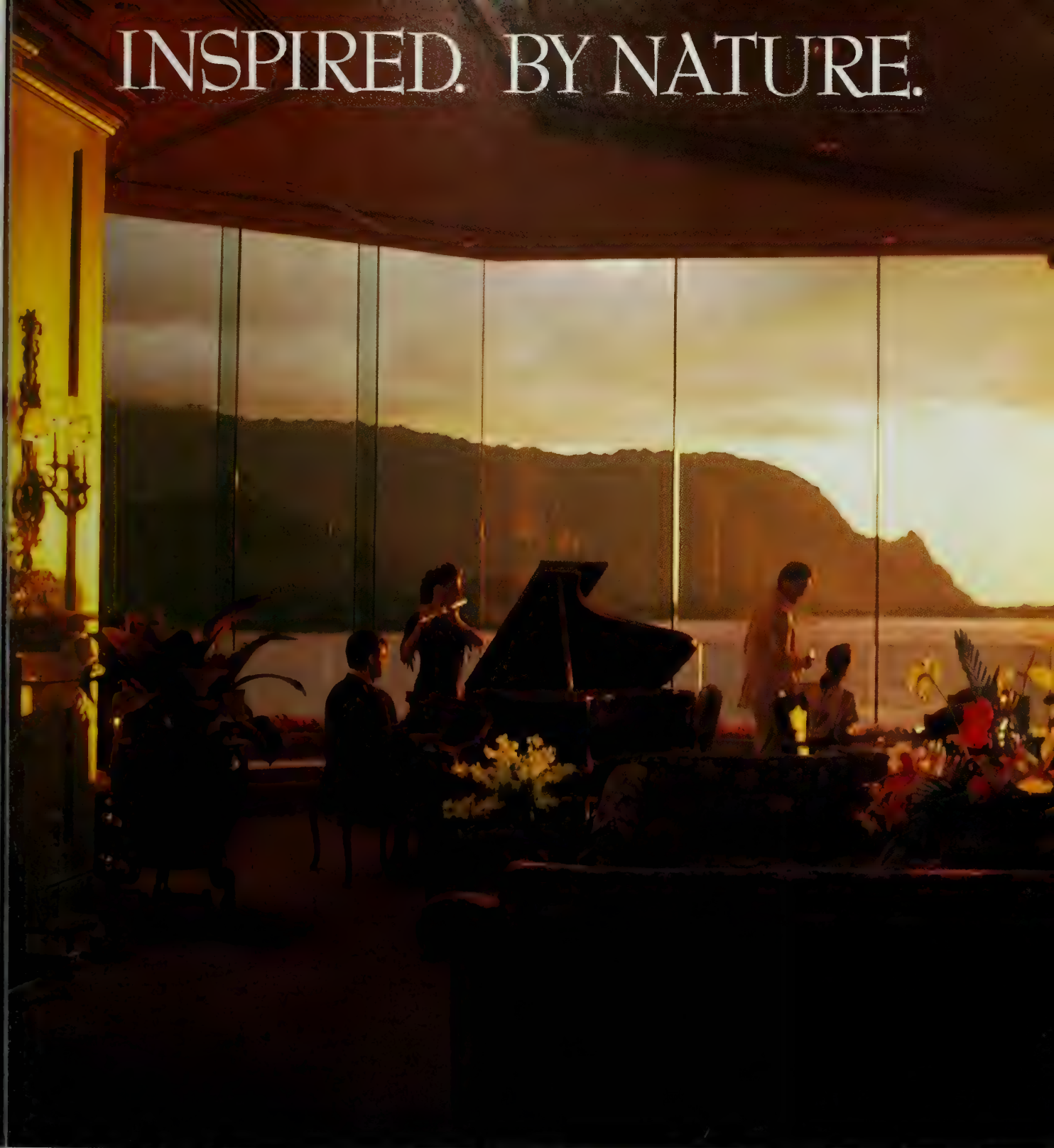
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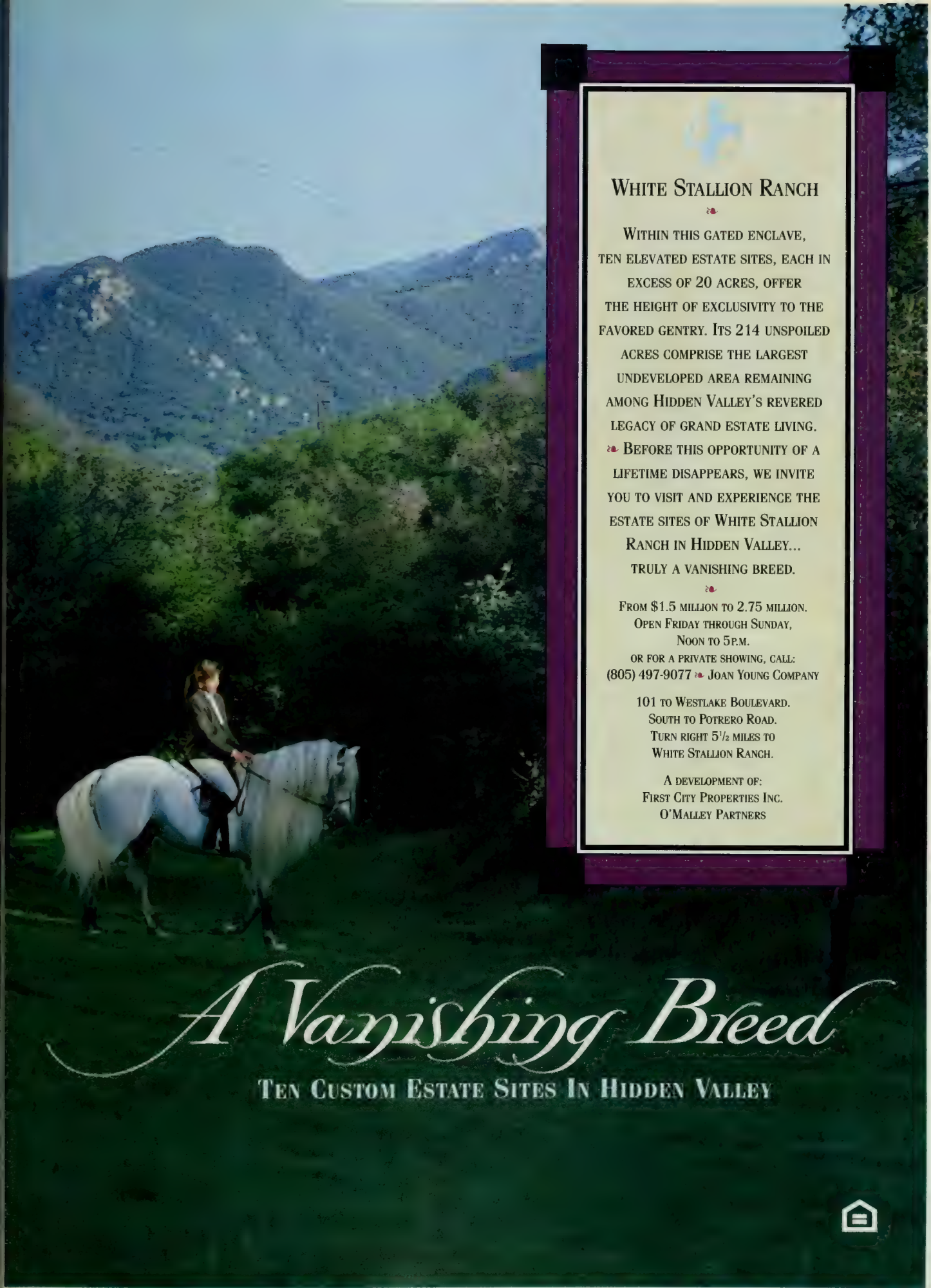
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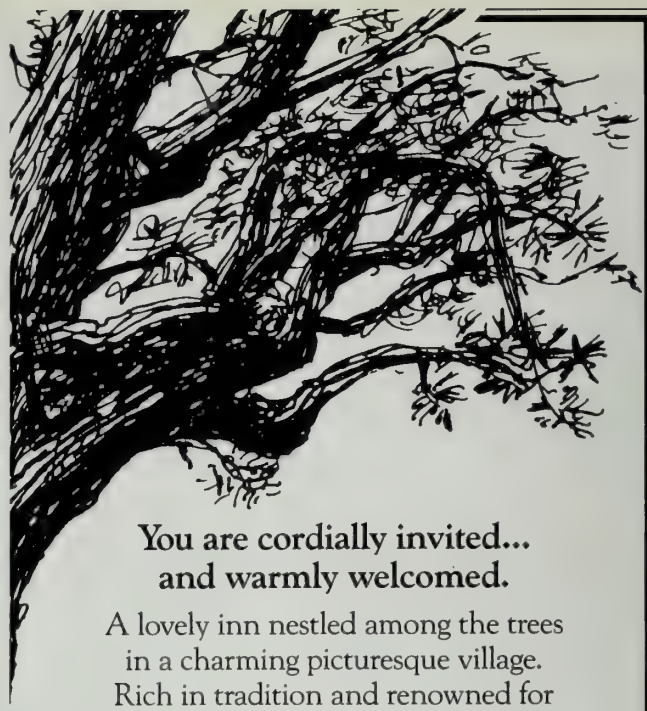


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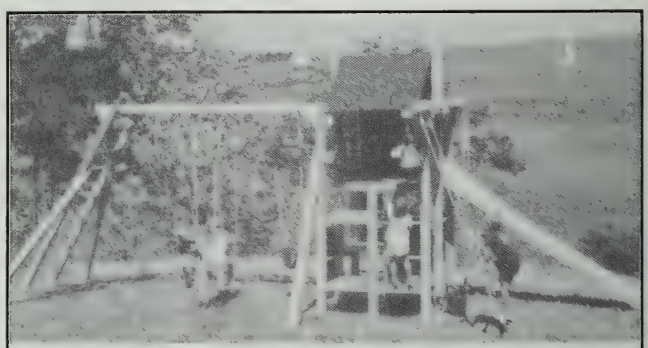


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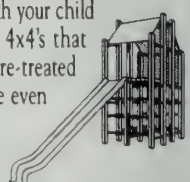


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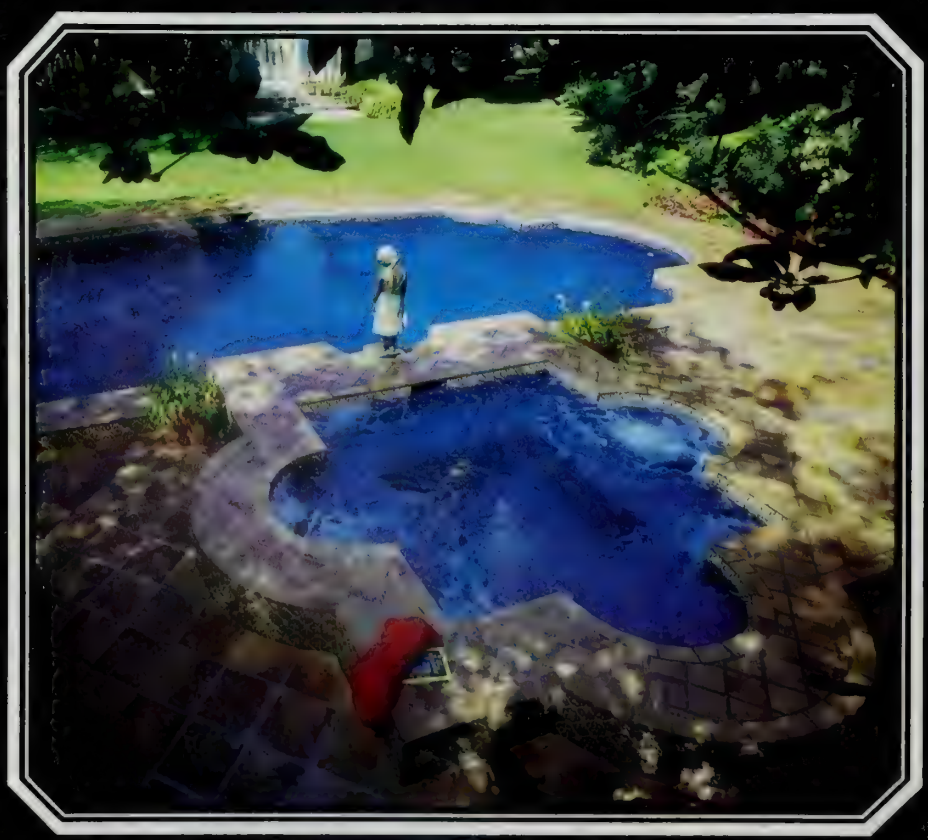
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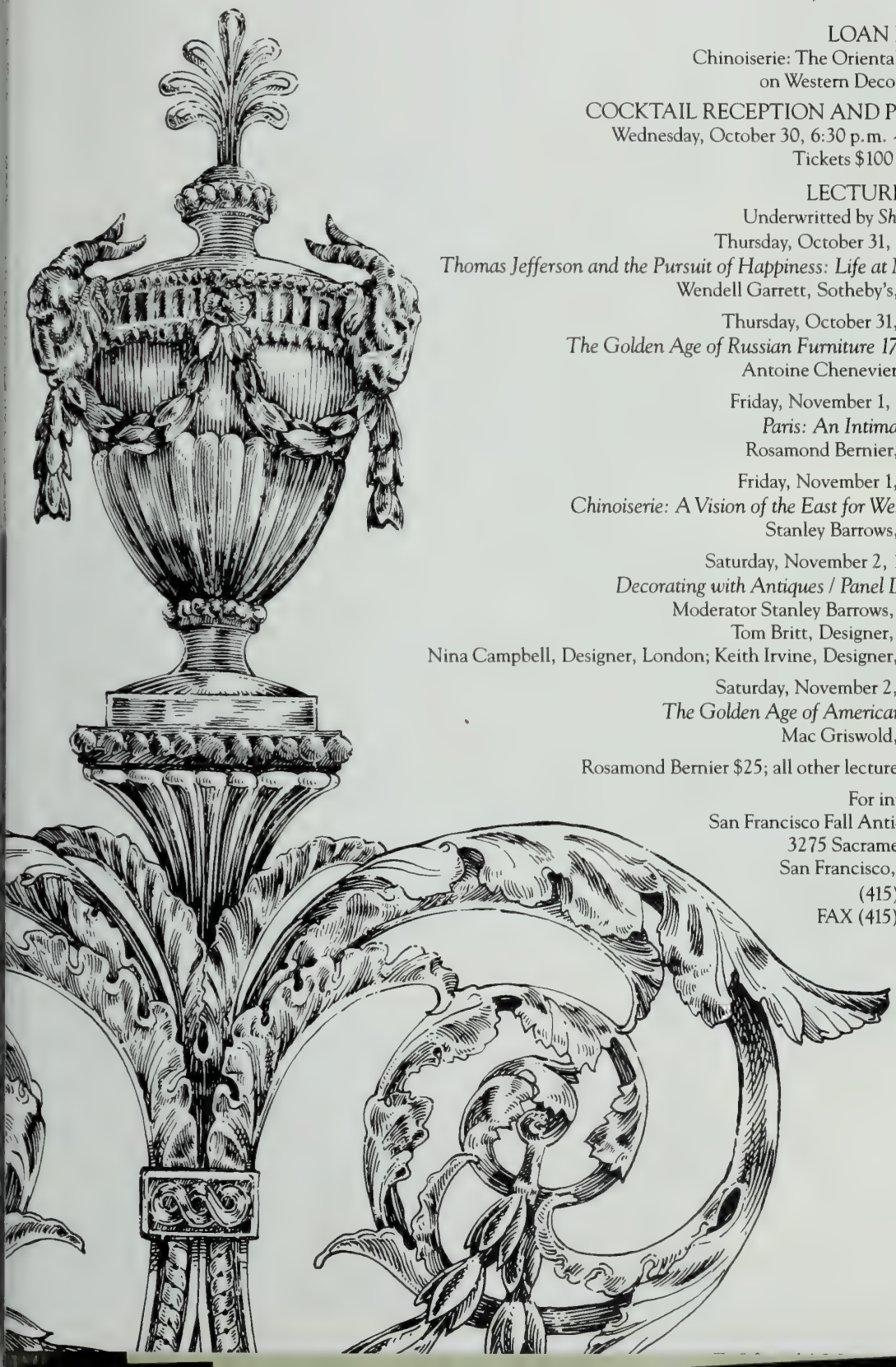
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Friday, November 1, 10:30 a.m.

Paris: An Intimate Portrait

Rosamond Bernier, New York

Friday, November 1, 2:30 p.m.

Chinoiserie: A Vision of the East for Western Eyes

Stanley Barrows, New York

Saturday, November 2, 10:30 a.m.

Decorating with Antiques / Panel Discussion

Moderator Stanley Barrows, New York;
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Saturday, November 2, 2:30 p.m.

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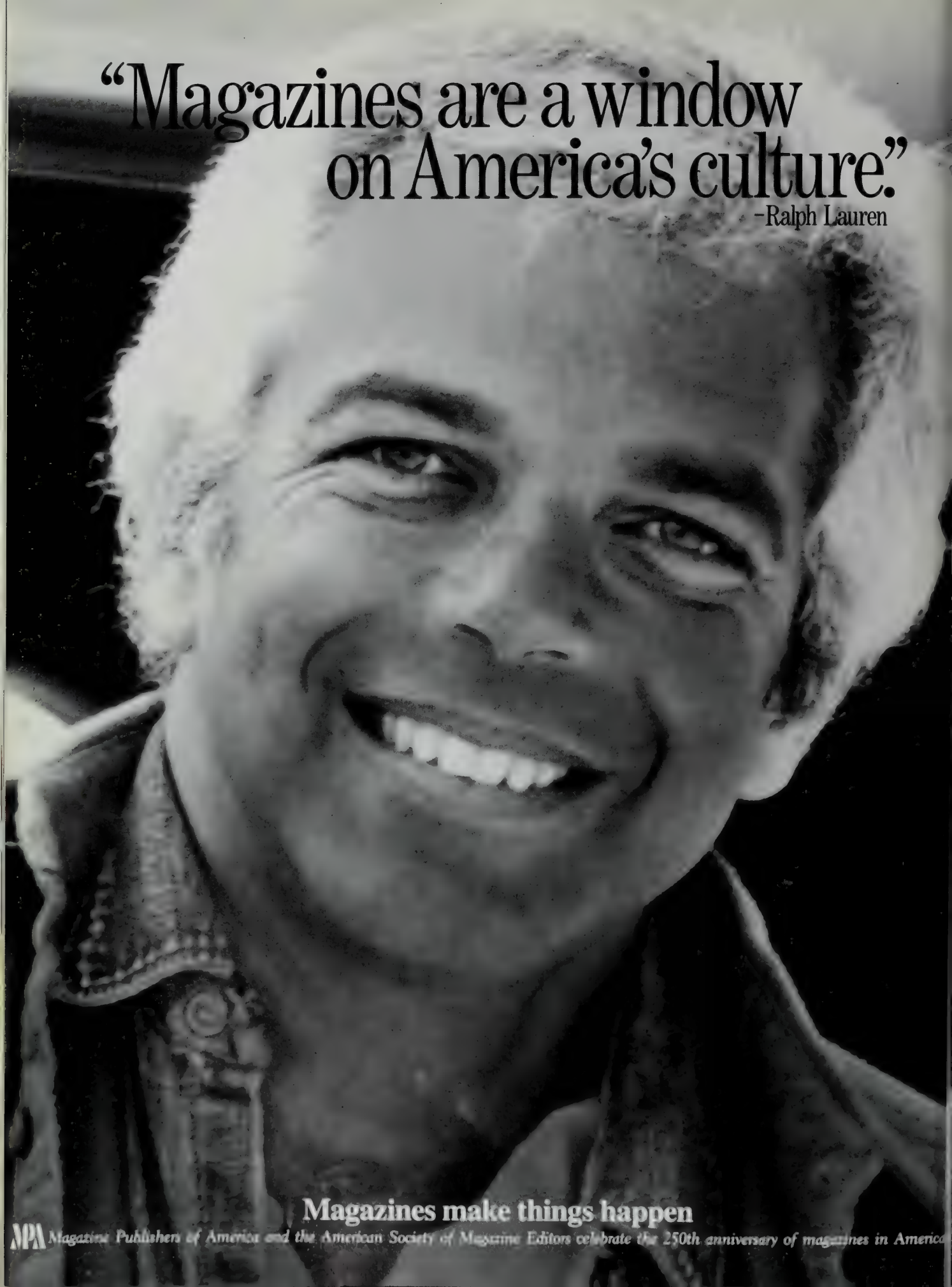
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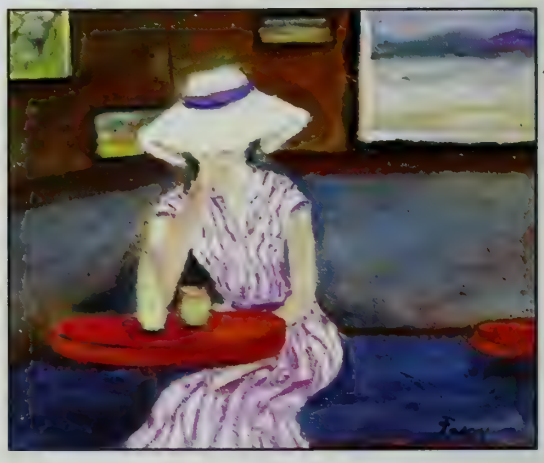
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Top left: Rita Asfour, *Repose*, serigraph, 27" x 36", ed. of 245. *Rita Asfour*, Malibu, CA, 213-457-1719.

Top right: Jack Roberts, *Ventana Blanca*, acrylic on canvas, 55 1/2" x 70 1/2". *Jack Roberts Studio*, Sedona, AZ, 602-262-6967.

Above: Wyland, *Sea Otters*, lithograph, 24" round, ed. of 650. *Wyland Galleries*, Laguna Beach, CA 714-497-4081.

Above: Pascal, *At Chez Catherine*, limited-edition print, 16" x 18 1/2", S/N ed. of 550. *Liscot Enterprises*, Los Angeles, CA, 213-275-9389.

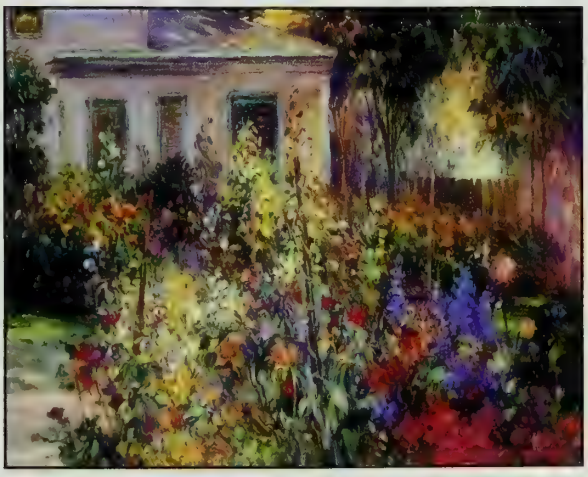
Left: Frank Raymond, *Aspens at Park City*, silver halide print, 20" x 16". *Frank Raymond*, Mammoth Lakes, CA, 619-934-3994.



Left: Juan Medina, *Shakespeare and Company*, oil on canvas, 20" x 24". *Segal Fine Art*, Woodland Hills, CA, 818-713-1297.

Below left: Pascal, *Queen of Cats*, aquamarine jeweled crystal art-to-wear miniature sculpture, S/N ed. of 375. *Liscot Enterprises*, Los Angeles, CA, 213-275-9389.

Below: Henri Plisson, *Old Fashioned Garden*, limited-edition serigraph, 25" x 31 1/4", ed. of 395. *Colville Publishing*, Hermosa Beach, CA, 213-318-6330.







Right: Eva Makk, *Strawberries*, serigraph, 30" x 40", ed. of 275. *Makk Studios*, Honolulu, HI, 800-654-2787.

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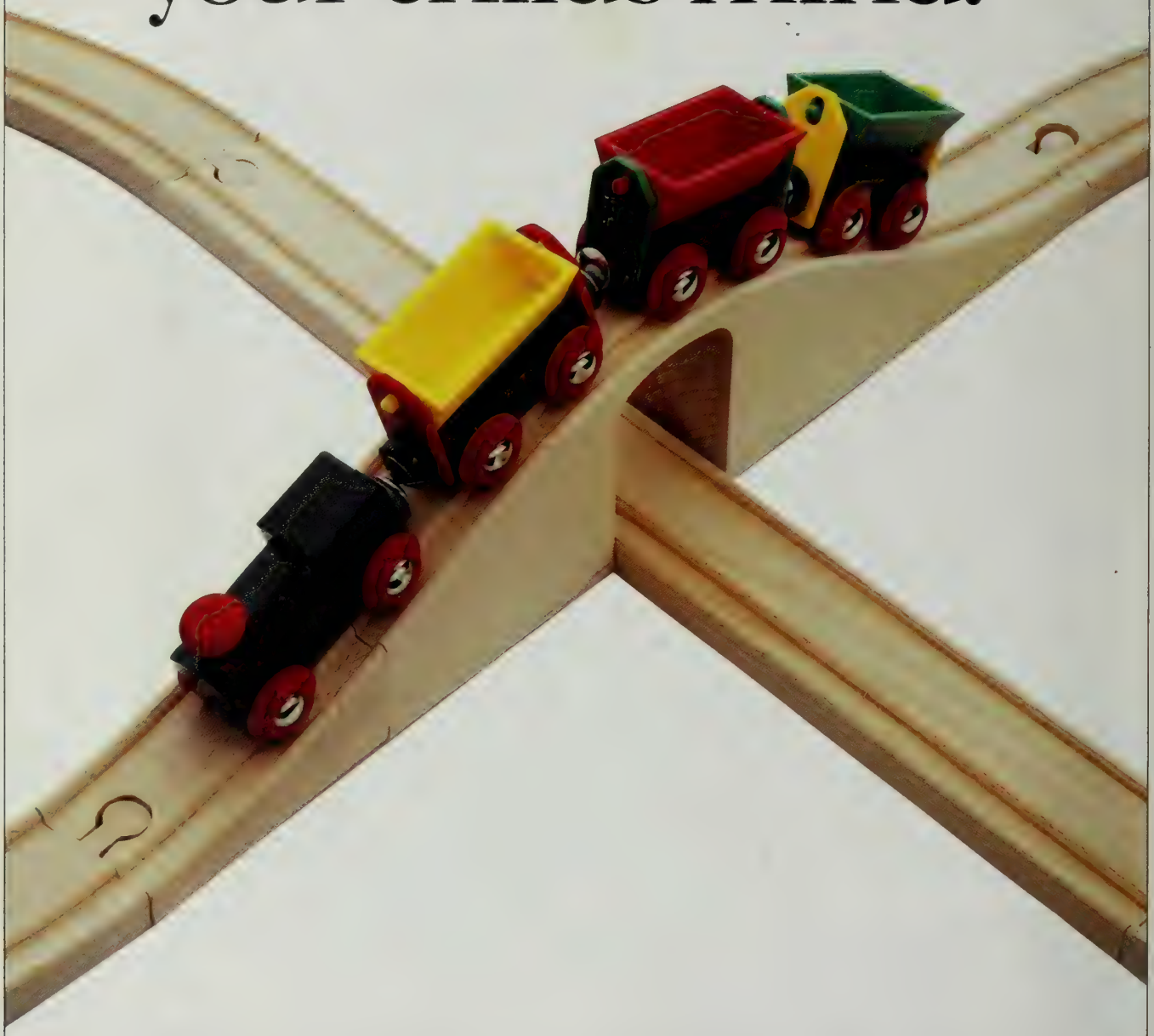
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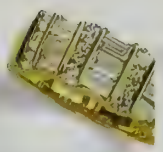
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I'd like to express my warmest appreciation for having been selected as an honorable-mention winner in the *Architectural Digest* Student Design Competition (July 1991). As a child, sprawled on my grandmother's lap, pleading with her to flip the pages of *Architectural Digest*, I never imagined I would have a project mentioned in the very magazine that was such an inspiration to me.

Daniel E. Knoll
Kansas State University
Manhattan, Kansas

I was pleased to read your July 1991 issue, especially the article on the Student Design Competition. A lot of students here in the Philippines read your magazine for reference.

Froilan T. Cruz
Angeles City, Philippines

Let me thank you for the addition of the Before and After feature in your fine magazine! Someone has finally offered nonprofessionals a glimpse of the vast scope of an interior design project, rather than leaving them wondering if the designer just "filled the space with nice stuff."

Brenton Bacari
Washington, D.C.

Roger Kennedy's article "Historic Architecture: The Octagon" (July 1991), which deals with the architect Dr. William Thornton, was most interesting and informative. I would like to add that Woodlawn Plantation should have been included along with the mention of other historic properties designed by Dr. Thornton in Washington and Virginia. Built between 1800 and 1805, it was the late-Federal home of Lawrence and Nelly Custis Lewis (nephew and granddaughter of George and Martha Washington) and is now a house-museum property of the National Trust for Historic Preservation. It is beautifully situated high atop Gray's Hill in northern Virginia and is open daily for guided tours.

Linda C. Goldstein
Director
National Trust for Historic Preservation
Woodlawn Plantation
Mount Vernon, Virginia

Hasn't the validity of antique Middle Eastern kilims as an art form been established? Apparently not, as evidenced by the photo layout on pages 96 and 97 of the July 1991 issue ("John Loring's Paris Match"), which shows the remains of a splendid nineteenth-century Anatolian kilim, now reduced to chair upholstery. The caption tells us that there is also eighteenth-century Irish embroidery on a footstool. Why must decorators cut up authentic antique textiles to upholster furniture?

Sharon Fenlon
Appleton, Wisconsin

I was able-bodied until 1986, when an auto accident placed me among the forty-three million Americans with disabilities. We are "real people" who just happen to require certain accommodations in our residences and vacation homes. I for one would like to read about houses of high architectural quality designed for people with disabilities. Too few qualified architects understand disability design. You would be providing a service for both parties.

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I enjoy *Architectural Digest* more than any other magazine. The layout of your pages, the décor of the residences and the artwork are all done so well.

Nancy C. Nofsinger
Akron, Ohio

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PEOPLE ARE THE ISSUE


ROB LANG

There are many people who contributed to the success of this year's New York issue, and I am grateful to them all. I want to take this moment, however, to thank two special friends of Architectural Digest whom we will dearly miss. Valentine Lawford, a contributing writer since 1975, personified the charm, style and wit of an earlier era. In his varied life he was a diplomat, an accomplished artist and a noted author. Always, he was a gentleman. Marietta Tree, who joined Architectural Digest in 1985, devoted her life to public service, and particularly to making New York City a better place to live for all of its citizens. Active in the worlds of politics, business and society, she was unfailingly generous with the many gifts that life bestowed on her. We are lucky to have known and worked with two such people. For the many kindnesses they extended to us over the years, we are forever in their debt.

Paige Rense *Editor-in-Chief*


GEORGE OBREMSKI

Mark Hampton

A New York Georgian

"This is the fourth job I've done for them," says interior designer Mark Hampton of clients who collect antiquities, paintings, drawings, sculpture and eighteenth- and nineteenth-century furniture. "Designed by Rosario Candela sixty years ago, the space had marvelous architectural details, such as plasterwork executed in the style of Robert Adam, and we wanted the atmosphere to reflect the early Georgian elements," Hampton says. While he and his clients knew how they wanted to furnish the rooms, their approach wasn't rigid. "They didn't want to be tied to strictly one period," the designer says. "For instance, the library has two paintings from two centuries—one a portrait, the other a hunt scene—yet both are perfectly at home, particularly for someone who loves horses and rides every day of his life. The collection is focused but open-minded—they have the ease of experienced collectors." *See page 150.*


BILLY CUNNINGHAM

Thomas Britt

Fifth Avenue Collection

"Even though I'm from Boston, New York is definitely my home," says a collector whose apartment above Central Park was recently redesigned by Thomas Britt. "Since the Armory Show in 1913—which probably marked the beginning of modern art—New York has been the center of American art," she points out. For Britt, the challenge lay in fashioning a subtle background for a varied group of works that his client swaps with her children, one of whom is involved in the Manhattan art world. "My collection is not thought out to be all Impressionist or minimal or modern," the client explains. "I'll go from Claude Monet to Frank Stella—I'm usually drawn to atypical works, the unexpected from a given artist." *See page 158.*


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Ronaldo Maia


DERRY MOORE

James O'Brien

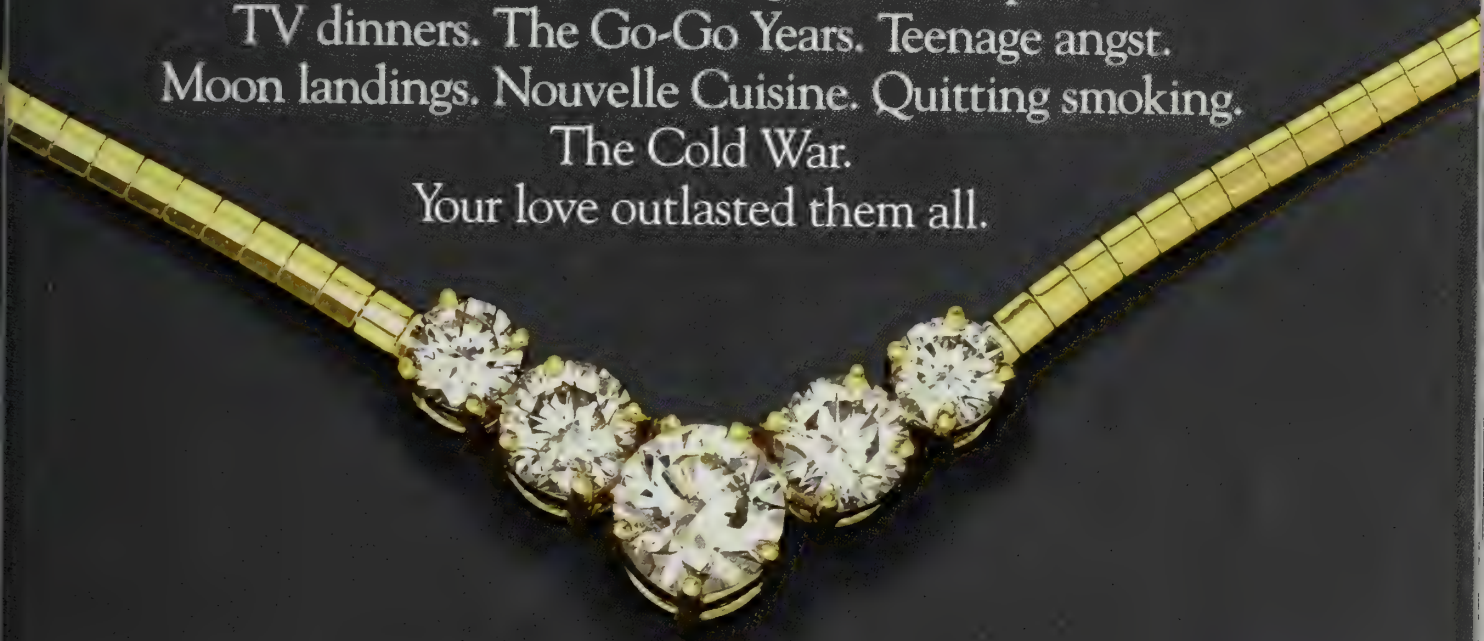
Brazilian Note on Park

Floral designer Ronaldo Maia and decorator James O'Brien are a clear case of opposites that attract. As partners in an antiques shop, they counterbalance each other's strengths—a rapport that was crucial when O'Brien designed Maia's Park Avenue house. Maia is from the mountains of Brazil, and in his latest book, *More Decorating with Flowers*, he likens New York to a "rare, brilliant diamond—it's a hard city, but it's exhilarating." O'Brien hails from St. Louis. "James is more straightforward, more honest, more American—I call him apple pie," says Maia. "Ronaldo feels a house that doesn't change is a dead house," explains O'Brien. "He's constantly moving things around, experimenting. I wanted to create a glowing, romantic backdrop for the artist who grows and changes." *See page 164.*

continued on page 16



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continued from page 14



Michael de Santis

A Subtle Palette Applied to Sutton Place

The Queensboro Bridge played a significant role in Michael de Santis's redesign of an apartment on Sutton Place. "We wanted to capitalize on the incredible view of the East River and the bridge," he says, "so we didn't cover the windows, other than to block out the light at different times of the day. There are no obstructions." De Santis first worked on the apartment seventeen years ago, early in his career. "It was contemporary, but not real contemporary," he says of the original décor. "Things were different then—more avant-garde." Today, the clean-lined space serves to accentuate not only the view but artworks by Jacques Lipchitz and Louise Nevelson and antiques handed down through the client's family. "Interiors are less splashy now," de Santis observes. "A move toward simplicity is characteristic of my newest work." *See page 170.*



HENRY FUHL

Helen Costantino Fioratti

East Side Renaissance

"As a child I loved *The Little Princess*, and now I know why it pleased me," explains Helen Costantino Fioratti, who designed the interiors for an Old World–style apartment on Park Avenue. "There's absolutely nothing I enjoy more than transforming a decrepit, ugly or boring place and making it beautiful." That is precisely what she did for a project in New York, a city with which she has always had strong ties. Her mother, the late Countess Costantino, was the first woman fine-arts dealer in the United States, opening The Connoisseur in Manhattan in 1936. Fioratti continued her family's tradition in the arts by attending New York's Parsons School of Design, and with her husband she now runs L'Antiquaire & the Connoisseur. Fioratti's interest in "old ruined buildings," however, takes her far beyond her professional and personal attachment to New York: She is currently in the process of restoring a tenth- or eleventh-century *borgo*, or hamlet, in Tuscany. *See page 176.*



HERS & NEUMAN

Juan Pablo Molyneux

Before and After: Urban Renewal in Manhattan

"Maite Arango is utterly delightful, and we had a good time creating a wildly sophisticated New York apartment for her," says Juan Pablo Molyneux, a native of Chile. The designer is facing an entirely different set of constraints in his most recent project. "Now I'm doing something for myself.



BILLY CUNNINGHAM

Maite Arango

Last Christmas and New Year's my wife and I went to Vail, Colorado, to ski and to stay with an old friend from school. We loved the area so much that we bought a house! It needed to be completely gutted and redone, but the potential was there. It's in a great location and has spectacular views. When it's finished, it will be a Bavarian-style house. And it's all-important that it be completed by November, before the heaviest snows come—right now the weather is my client!" *See page 184.*



DURSTON SAYLOR

Christopher G. Ciccone

Architectural Digest Visits: Madonna

If she had to pick one favorite object from either her art collection—which includes vintage photographs, mostly of female nudes, and the paintings of Tamara de Lempicka—or her Art Déco furnishings, which would Madonna choose? "I love everything," she says. "I know it sounds corny, but I don't like to play favorites." Madonna, who appears next year in the Woody Allen movie *Shadows and Fog* and has been filming *A League of Their Own*, about an all-girl baseball team, left all the decisions concerning her Manhattan apartment in the hands of her brother Christopher Ciccone. After five years of working on the design and construction of the apartment, Ciccone is ready to move on to other endeavors. He has a show of paintings at the New York gallery Wessel O'Connor this month, has started a new interior design project in Los Angeles and is negotiating to do the sets for a theatrical production in London. *See page 198.*



FELICIANO

Burt Wayne

On Central Park West

Fashion design and interior decoration "cross-fertilize each other," says Burt Wayne, who, as the president of Anne Klein Design Studio and a partner in the interior design firm Wayne & Doktor, maintains a delicate balance between a life in fashion and a life in interiors. Wayne & Doktor's clients have included such luminaries as Barbara Walters, Johnny Carson, David Susskind, Donna Karan and, of course, Anne Klein. In fact, some of the design elements in her residence appear in his own apartment on Central Park West: Both his and Klein's bedrooms are bedecked with seventeenth-century Flemish wall tapestries. "I found a set of eight," Wayne says. "Anne got four—I upholstered the doors of her bedroom in them—and I kept four for myself." As bed hangings, they add to the luster that pervades his apartment. *See page 214.*

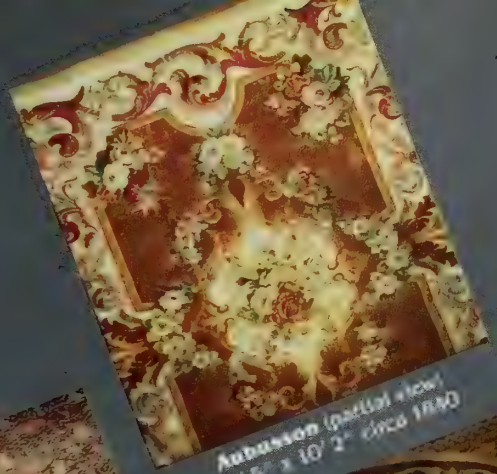
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Fred Mohebban Gallery

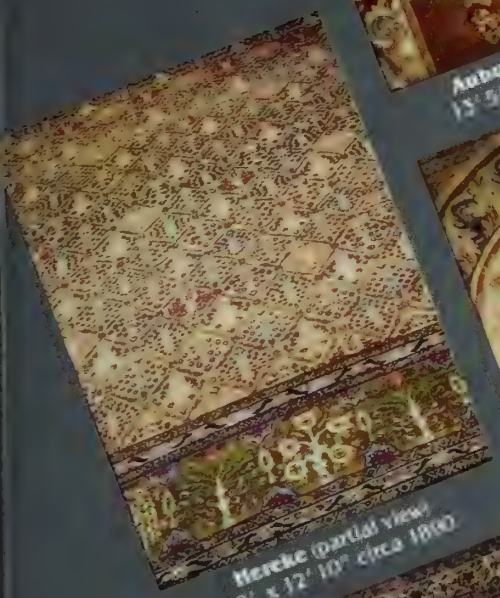
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Aubusson (partial view)
13' 5" x 10' 2" circa 1880



Hereke (partial view)
18' x 12' 10" circa 1880



Savonnerie (partial view)
24' x 18' 4" circa 1840



Bessarabian (partial view)
16' x 11' 4" circa 1860



Lesar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
13' 2" x 10' 9" circa 1840



Amritsar (partial view)
12' x 9' circa 1900



Bakhshiyesh (partial view)
21' 2" x 11' circa 1880



Oushag (partial view)
14' x 10' 2" circa 1870

continued from page 16



Marcia Whitney Schott



Lewis Schott

Recalling a Designer's Signature Aesthetic

The late Marcia Whitney Schott, well known in the world of American horse racing for nearly twenty-five years, was also an attorney and an interior designer. "She basically designed for her friends," explains her husband, Lewis Schott. "It was an enjoyable, long-term hobby for her—a way of life. She loved to buy antiques." In her many acquisitions, Marcia Schott was ahead of her time. "She was a great innovator," her husband says. "Fifteen years ago she was collecting horn chairs. When everybody else discovered them, she was already moving on to something else." In the Upper East Side apartment she decorated for herself and her husband, a strong nineteenth-century influence is apparent. Deep-toned fabrics and large-scale antiques are offset by lush details: There are more than forty pieces of blue-and-white porcelain in the dining room alone. "It has a very warm feeling," says Lewis Schott. "I've never walked in without feeling immediately happy." *See page 222.*



Mara Palmer



PETER VITALE

James and Nancy Berry Hill

American Spirit in the City

"The setting never intrudes upon the paintings," says noted art dealer James Berry Hill of his family's Park Avenue apartment. Berry Hill conducts his business out of an East Side town house, but it is his own residence that represents the focal point of his passion. "The art is most important. My love for American art has been in my blood since I was a child. I have a particular attraction to still lifes, which, to me, evoke beauty, joy and optimism. Severin Roesen is one of my favorite painters because his work, following the seventeenth-century Dutch still-life tradition, reflects the richness of nature. You just have to look at his *Still Life with Flowers* in my dining room to see how effortlessly his paintings capture and embody all of nature's bounty. I am also enamored of American Luminism and artists such as William Bradford, whose works are imbued with a great sense of quietude. Perhaps that is the common thread linking our paintings—they all exude beauty and tranquillity." *See page 230.*



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CONTRIBUTORS

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is now writing the biography of Leland Hayward.

AVIS BERMAN is the author of *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art*. She is working on a book about James McNeill Whistler for Abrams's *First Impressions* series.

CHRISTOPHER BUCKLEY, an *Architectural Digest* contributing writer, is the author of *Steaming to Bamboola* and *The White House Mess*. His most recent novel is *Wet Work*.

SUSAN CHEEVER is the author of five novels and *Home Before Dark*, a biography of her father, John Cheever. Her latest book, *Treetops: A Family Memoir*, appeared last spring.

FRANCES FITZGERALD is the author of *Fire in the Lake*, for which she won a Pulitzer Prize. Her most recent book is *Cities on a Hill*.

MICHAEL FRANK, who edited and wrote the introduction to the book of screenplays *Hud, Norma Rae, and The Long, Hot Summer*, works out of Los Angeles and New York.

BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker, Happy Times, Many Masks* and *A New York Life: Of Friends and Others*, among other books. He is chairman emeritus of both the New York Landmarks Conservancy and the Institute for Contemporary Art.

DEBORAH GIMELSON, an art writer who lives in Manhattan, is working on a book about artists as collectors.

PAUL GOLDBERGER is the Pulitzer Prize–winning architecture critic and the cultural news editor for *The New York Times*.

CHRISTOPHER GRAY, an architectural historian, writes on historic buildings and preservation for *The New York Times* and is the director of New York's Office for Metropolitan History.

VERLYN KLINKENBORG is the author of *Making Hay* and *The Last Fine Time*. He is currently writing a book about doctors who practice among native Americans.

AILEEN MEHLE'S "Suzy" column is syndicated across the country. She is an *Architectural Digest* contributing writer.

BROOKS PETERS, a contributing writer for *Mirabella*, writes frequently about travel, design and the arts.

ROBERT ROSENBLUM is a professor of fine arts at New York University and the author of *Modern Painting in the Northern Romantic Tradition* and *Paintings in the Musée d'Orsay*, among other books.

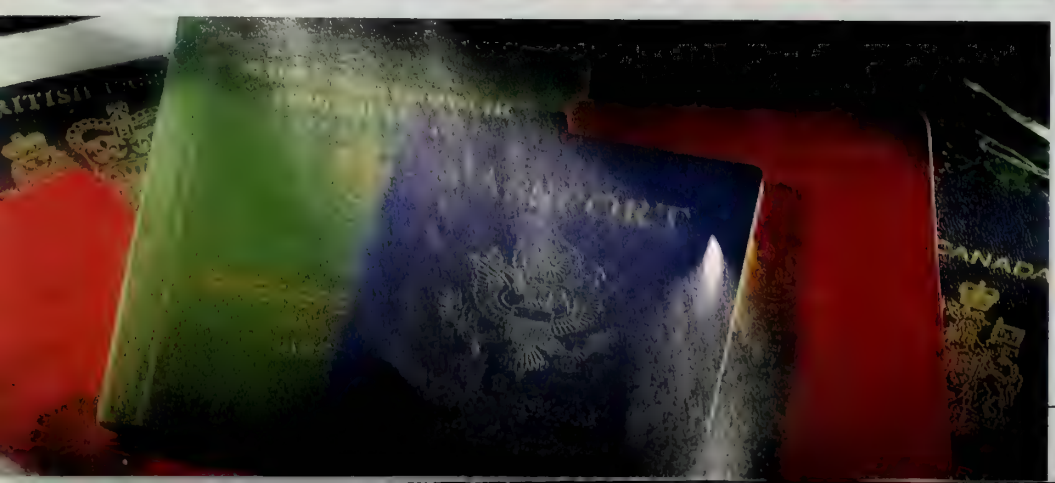
JEFFREY SIMPSON is a writer, historian and *Architectural Digest* contributing editor. His books include *The Way Life Was, The American Family* and *The Hudson River 1850–1918*. He is working on *Intellectual Life in America*.

SUZANNE STEPHENS, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York. She also teaches architectural criticism at Barnard College.

JOHN TAYLOR is the author of *Storming the Magic Kingdom* and *Circus of Ambition: The Culture of Wealth and Power in the Eighties*.

MICHAEL M. THOMAS'S books include *The Ropespinner Conspiracy* and *Hanover Place*. An *Architectural Digest* contributing writer, he also writes the "Midas Watch" column for *The New York Observer*. His latest book, *Terms of Estrangement*, will be published by Random House early next year.





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Museum of New Mexico Art Gallery, Santa Fe, New Mexico. 1959.
Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1974.

Literature: *Illustrated Handbook of Paintings and Sculpture*, The Corcoran Gallery of Art, Washington, D.C., 1926, p. 41, No. 92

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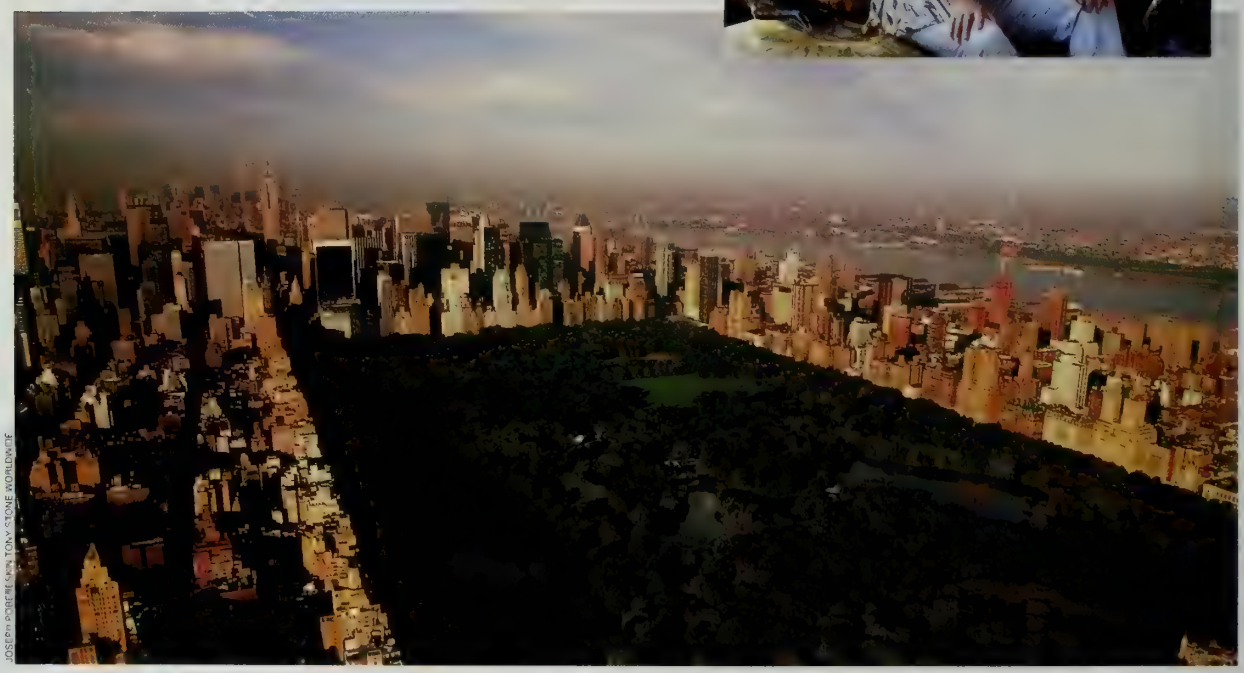
A Green Room at the Heart of the City

WE NEW YORKERS TAKE little for granted—our landscape is too transient, too volatile. Leave town for a month and the cleaner's and the grocer's will have moved; go away for a year and there will be a new language spoken on the block, a new skyscraper downtown and a new wing on the Metropolitan Museum. The rhythms of New York are those of the jackhammer and the welder's torch. I live only a few blocks from where I was born, and yet it is not the same neighborhood, and in many ways it is not the same city. When I look for the landscape of my childhood, I find it, paradoxically, only in nature: in the woods and the fields of Central Park.

New Yorkers like myself take the park for granted. When visitors ask how we manage to live here amid the crowds and the din, we sing, as Walt Whitman did, of energy and diversity—or we say, in the spirit of Frank O'Hara, that we couldn't enjoy a blade of grass unless there



ROB LANG



JOSEPH ROBERT SKEN, TONY STONE WORLDWIDE

"Central Park has always meant a great deal to me," says Frances FitzGerald (top, at the statue of Alice in Wonderland), whose most recent book is *Cities on a Hill*. "The Manhattan we know today would be unthinkable without it—an urban sprawl." Beginning in 1857, Frederick Law Olmsted and Calvert Vaux transformed an area of squatters' shacks and swamps into 843 acres of woods, meadows, paths and ponds. Construction took 16 years and cost $14 million.

Manhattan is unimaginable without Central Park and its hills, woods and lakes.

continued on page 28



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A Green Room at the Heart of the City
continued from page 26

Reflected in a pond, the towers of Central Park South become medieval castles.

"It is the most important piece of urban planning the city ever undertook," says FitzGerald, a native New Yorker. "The wonderful irony is that this great English-style park was created in the reign of the worst crooks and thieves who ever ran city hall." RIGHT: A model boat sails the Conservatory Water.

BELOW: Bronze maidens encircle the Untermyer Fountain at the Conservatory Garden. The grounds make up the park's only formal garden. BELOW RIGHT: A gondolier plies the waters near one of the park's 30 bridges. After having fallen into disrepair, Central Park is now undergoing restoration.



RENE BURRI/MAGNUM



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JON ORTNER

were a bookstore and an all-night deli handy. We will tell you about SoHo, Korean grocers, tabloid headlines and the Knicks; we'll speak of McKim, Mead & White, off-off-Broadway, Lower East Side shopping and Sugar Hill. But you'll never hear us talk about Central Park. It is the one thing we take for granted because it is the one thing we could not do without. For Manhattanites at least, that long rectangle of green is our one retreat from the city, our sports ground and our main public square. Without it we would have suffocated long ago—that, or the city would simply have moved on elsewhere. The park is our one major work of urban planning and as such the one great exception to the laws of the marketplace, which destroy and re-create the city in every generation. It contains our memories—and it tells us when it is spring.

Manhattan is unimaginable without Central Park—that is, not just without *a* park but without this particular park and its rolling hills, its woods, meadows and lakes. Modeled on the great English parks of the Romantic era, it provides the antidote to the rectilinear grid of the city streets. Its curving paths change our purposeful march into a contemplative stroll and persuade us to look at our surroundings—often for the first time in weeks. A formal park with long straight vistas would have been but an extension of the city, but this park transforms the city, making it a part of its own romance. Reflected in the south pond and framed by willows, the towers of Central Park South become medieval castles; in the late afternoon, joggers around the reservoir see the skyline of the city—distant and glamorous—painted on their horizons.

As designed by Olmsted and Vaux in the mid-nineteenth century, Central Park was a unified, through-composed country landscape punctuated by one formal promenade. Over the years there have been many additions—playgrounds, playing fields, the zoo and the Wollman Rink—yet the original design has enclosed and

continued on page 30



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A Green Room at the Heart of the City
continued from page 28

absorbed them, just as the park somehow absorbs its millions of visitors without losing its essential serenity. Walking through the park, you come upon a dozen different worlds—all of which ignore each other. At the Conservatory Water, East Side children sail model yachts just as they have since my childhood. The Mall nearby has become a dance floor for roller skaters in fashionably outlandish gear, while in the Ramble across the lake, bird-watchers search undisturbed for warblers. Because of the winding paths, these worlds appear unexpectedly and disappear again. Most Manhattanites know the Sheep Meadow, the Delacorte Theater and the Bethesda Terrace with its Neoclassical fountain overlooking the lake. But the park has its secrets, and many who have walked through it for years have never passed the manicured croquet lawns, where players wear white and play by English rules. And many have never seen the beautiful French parterres of the Conservatory Garden at Fifth Avenue and 105th Street—though on spring weekends bridal parties come in limousines from as far away as Pennsylvania to have their photos taken.

We New Yorkers take the park for granted, but from a historical point of view it is just short of miraculous that it was built at all. In the mid-nineteenth century New York had become the dominant city on the East Coast through no agency other than the push and shove of immigrants and entrepreneurs. Ruled by robber barons and Tammany bosses, who saw no real reason to put public money into such amenities as fire and police protection, it was by all accounts one of the worst-governed cities in the industrial world. In the first half of the century the one major essay in city planning had been the laying out of the street grid above Greenwich Village to facilitate growth by private development.

In the 1840s William Cullen Bryant, a nature poet and the editor of the New York *Evening Post*, called for the creation of a park two miles above the center of the city in the largely uninhabited region of mid-Manhattan. His campaign won public support, but his choice for the site—a lovely tract of woodland on the East River—was turned down by the New York State legislature at least partly on the grounds that the riverfronts should be used for commercial development. A larger but far less attractive site around a reservoir in the middle of the island was chosen instead. Matters might have ended there—so much had corruption become a way of life in the city. Yet by sheer luck, the purchase happened to occur during one of those waves of public indignation when the Tammany politicians were forced to remove some of their number from office and to create a front of respectability—in this case an independent, bipartisan board of commissioners for the park.

Walking in the park, you come upon a dozen different worlds—all of which ignore each other.

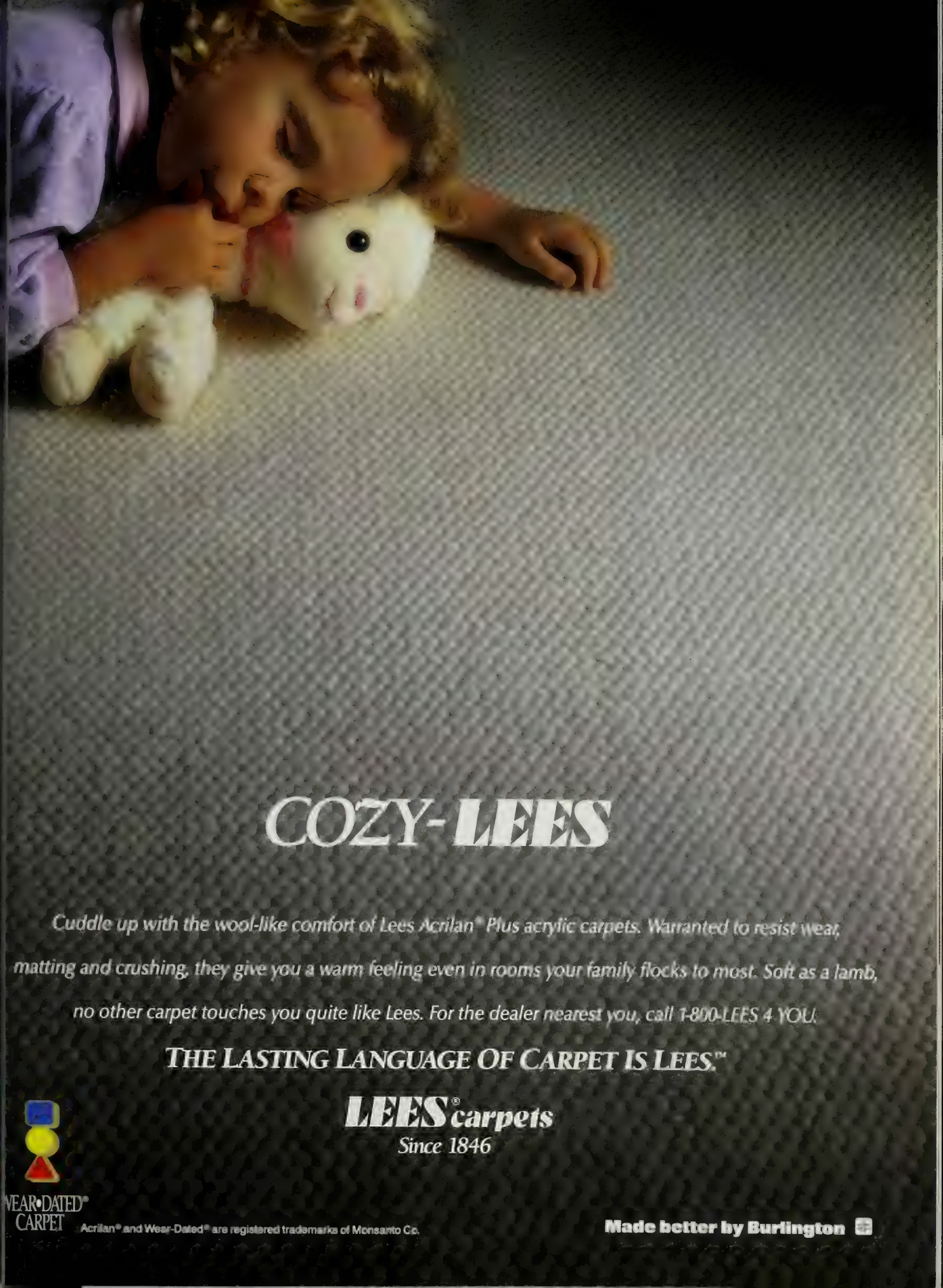
As luck would have it, work began in 1857—the year of financial panic, when businesses closed and private construction stopped, leaving an army of people unemployed. In the interests of preventing mayhem and of continuing in office, the Tammany bosses made the park into a vast public relief project, employing more than a thousand men to clear the 843-acre site of squatters' shacks and to dig out muddy basins steeped in the overflow of pigsties, slaughterhouses and bone-boiling works. To superintend the initial cleanup, the board of commissioners—on the recommendation of Washington Irving—chose a thirty-five-year-old journalist who had traveled widely but who had no obvious qualifications for the post. A partner in a publishing company that had just gone bankrupt, Frederick Law Olmsted accepted because he needed the job.

Olmsted went on to become the most important landscape architect in the country. In the second half of the century he created parks in virtually all the major industrial cities of America; among his works are Brooklyn's Prospect Park, South Park in Chicago, the Boston park system and the United States Capitol Grounds in Washington, D.C. But Central Park, which he designed in partnership with English-born architect Calvert Vaux, may be his masterpiece. Certainly this, his first work, was the most formidable of his undertakings.

When he began, the site was nothing but swampland and barren, rocky hills. In sixteen years the park workers under his supervision moved —and by horse cart—five million cubic yards of earth and stone, laid ninety-five miles of drainage pipes and planted more than five hundred thousand trees, vines and shrubs. They also built fifty-eight miles of roads and paths, carving out sunken roadways to screen the heavy cross-park traffic and taking pedestrian walkways through carved stone archways and over ornate cast-iron bridges to separate them from the bridle paths and carriage roads.

Construction continued during the Civil War, though there were bloody draft riots in the city, and though Olmsted spent much of his time organizing medical services for Union soldiers. It came to a halt for a few years when the infamous Tweed Ring plundered the park treasury, replaced park workers with ward heelers and in its last spasms caused Olmsted and Vaux to resign from the job. But by 1872, with Olmsted and Vaux back again, the initial phase of the construction was already finished and New Yorkers crowded the park. In the early 1880s an English visitor,

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A Green Room at the Heart of the City
continued from page 30

Lady Mary Duffus Hardy, reported that it was "a triumph of engineering skill and a splendid illustration of the genius of landscape gardening." There were, she wrote, "smooth green lawns, shady groves, lakes and beautifully wooded dells and vine-covered arbors; whichever way you turn you come upon delicious bits of picturesque scenery blossoming in unexpected nooks and corners."

Central Park today is not the same park Lady Hardy saw. In the first place, the city has grown up around it, giving it walls and making it less a way out of the city than a green living room at its very center. Over the years this room has served a great many functions and has become somewhat worn and threadbare in the process. It has also accumulated a lot of new furniture. Since the 1880s it has been the main showcase and repository for the city's commemorative monuments. The best known of these, of course, is the Saint-Gaudens equestrian statue of William Tecumseh Sherman in the Grand Army Plaza. But there are many others. Statues of such diverse figures as Robert Burns and Johann Schiller stand near the Mall, and the horses of Latin American liberators José Martí and Simón Bolívar rear over Central Park South. Then, too, for reasons now forgotten, the city has seen fit to allow private philanthropists to place an eclectic assortment of sculptures and other artifacts for children around the park. One of these has become much beloved: The bronze of Alice and her companions in Wonderland has acquired a golden patina from the innumerable caresses of the children who climb over it. Olmsted had hoped that the city would build a system of neighborhood parks with playgrounds and playing fields, but this was not to be—thus many sports facilities found their way into Central Park. These days, some seventy-five Manhattan schools use the park on weekdays; on weekends the drivers of the remaining horse carriages look down at a torrent of bicyclists, runners, roller bladers and skateboarders hurtling by on the southern drives.

Over the years the park has suffered through long periods of degradation and neglect. One of the worst of these was in the 1960s and 1970s, when the topsoil eroded, the lakes silted up and graffiti covered Vaux's lovely terrace and fountains. Ten years ago, however, a reorganized Central Park administration, in partnership with the privately funded Central Park Conservancy, undertook a major twenty-year campaign to restore the park, and in particular its natural landscape, as far as possible to its original state. As a result of their efforts at replanting and rebuilding the infrastructure, the park today looks better than it has for decades. At the same time the New York Zoological Society has wholly made over the Central Park Zoo. What in my childhood was a prison for the mournful yak and the tatty bison is now a model environment where frisky polar bears can be seen wrestling in the water and where the smaller wonders of nature, from penguins to tropical tree frogs, are shown off like the stars of the theater or like the jewels in a Fifth Avenue window. With any luck, the work on the park itself will continue, and by the year 2000, Central Park will be aesthetically and ecologically a park Olmsted himself might approve.

The city has grown up around it, making it less a way out of the city than a green living room at its very center.

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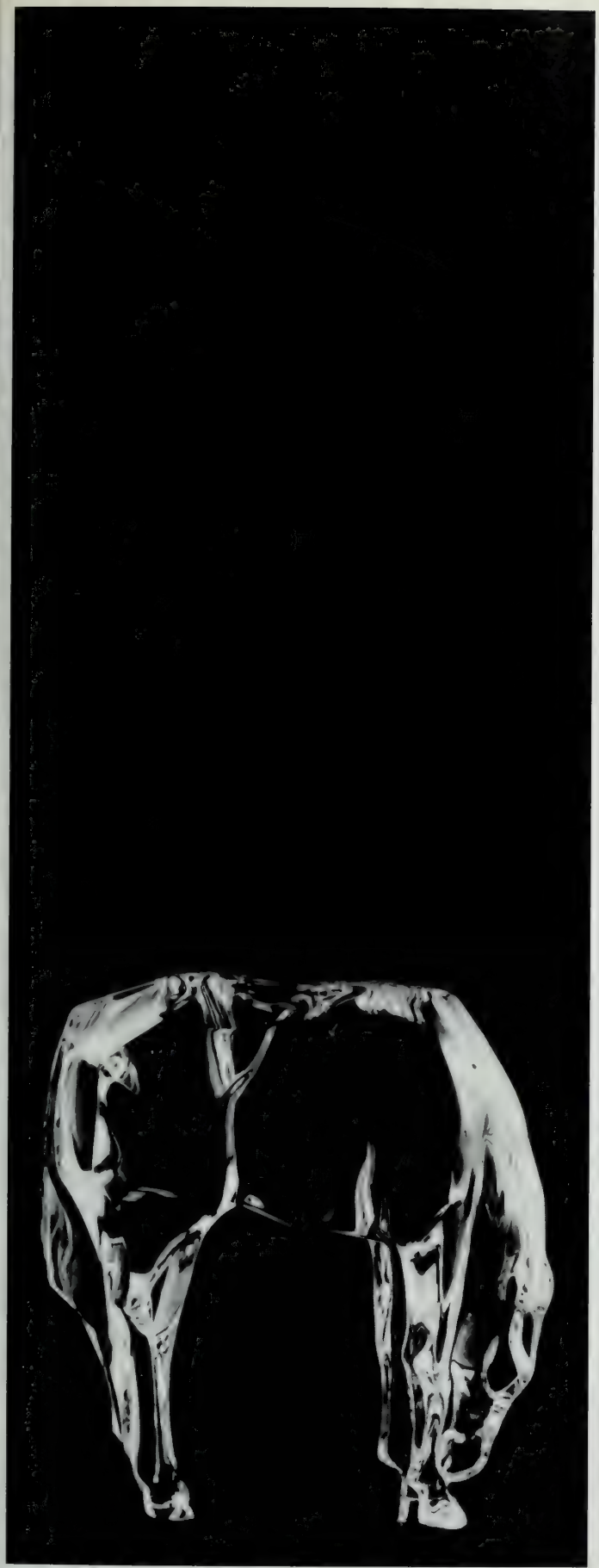
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A Modernist's Way with Historic New York Residences

By Paul Goldberger



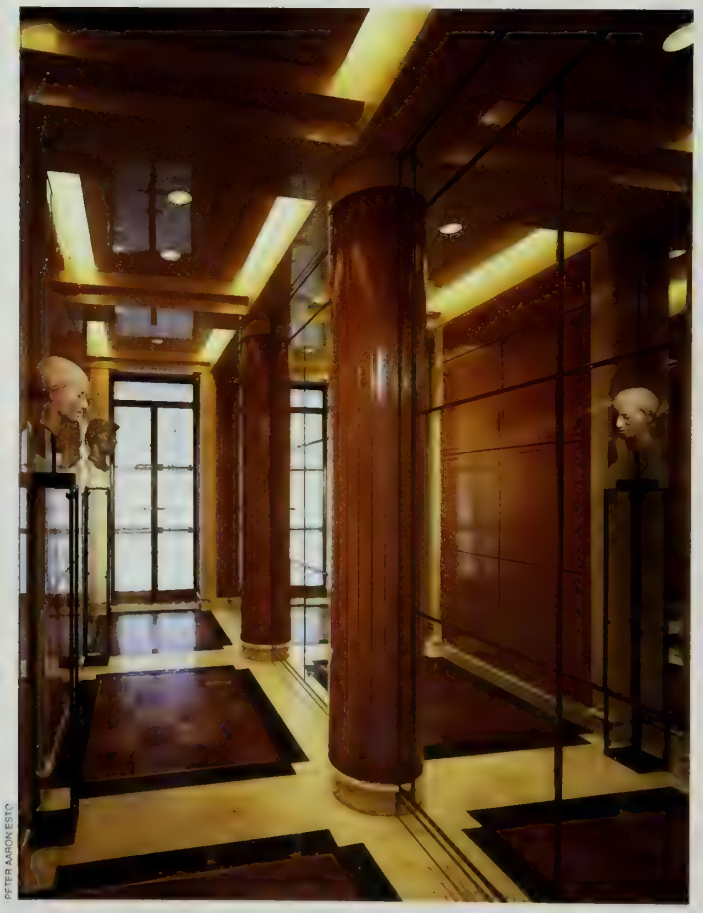
ROB LANG

Restoring and renovating historic Manhattan town houses has become a major part of Charles T. Young's residential practice. LEFT: The architect in his office. RIGHT: Young's drawing shows a town house built in 1915 by C. P. H. Gilbert in a French Neoclassical style. "The home was a wedding gift from Frank Woolworth to one of his daughters," explains Young. "Our firm is preserving the building, as well as creating a new stair hall, a penthouse winter garden, a spa and libraries."



COURTESY CHARLES T. YOUNG ARCHITECTS

BELOW: For the renovation of a Central Park apartment, Young designed new ceilings, walls and floors—covering the surfaces with over 2,000 modules of lustrous burl olive ash and marble floor panels. Together, the drop-soffit ceiling, parquetry-and-marble floors, French doors of opaque glass and mirrored wall add greater dimension to the narrow entrance hall.



PETER AARON/ESTO

IF THERE IS A common thread that runs through all of Charles T. Young's work—from the small to medium-size residential projects he does on his own to the enormous civic and institutional projects he supervises as a member of one of the nation's most prestigious corporate firms—it is a love of craftsmanship, a respect for detail and finesse of execution. As a New York architect, Young has pursued what might be called a double career for the better part of a decade now, deftly resolving the contradictions that naturally arise when one spends part of his day thinking about traffic flow at an international airport and another part pondering the best

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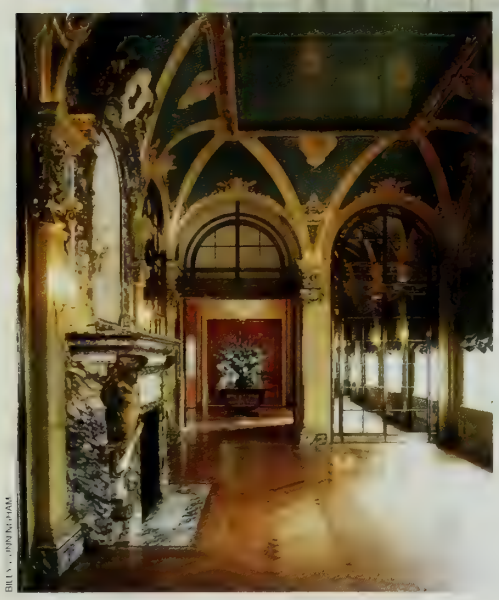
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A Modernist's Way with Historic New York Residences
continued from page 36



COURTESY CHARLES T. YOUNG ARCHITECTS



BILLY CUNNINGHAM

"We've tried to give these projects a sense of restraint, of respect for existing architecture."

ABOVE: "We're restoring parts of an elaborate landmark town house that was built by Horace Trumbauer in 1896, which had been badly reworked in the 1970s," the architect says of another challenging historic project. His elevation drawing shows the fireplace and a mirrored wall of the reception area.



BILLY CUNNINGHAM

ABOVE LEFT: Following Young's preservation work, the ornate reception area—which also serves as the owners' dining room—reflects the house's original splendor with its elaborately sculpted marble fireplace, refurbished vaulted ceilings, gilt decorative plasterwork and parquetry floors. ABOVE RIGHT: "We designed a more modern rotunda just off the entrance to harmonize with the owners' collection of furniture, which includes a number of works by Ruhlmann and Giacometti," the architect explains. "New paneling and bookcases match the original details of the room." The table is by Ruhlmann.

kind of ceiling vaulting to serve as a backdrop for Ruhlmann furniture.

The mere desire to think about both the airport and the vaulting makes Charles Young unusual in a profession that has moved toward more and more specialization in recent years; in his firm, his private sideline undoubtedly makes him something of a curiosity, and among other architects specializing in finely wrought restoration and renovation projects, his primary career as a corporate architect sets him distinctly apart. But he manages to pursue this double track with no sense that one side is favored over the other, and indeed, it has worked as well as it has because he has consistently looked for ways to apply the techniques and insights from each side of his career to the other.

"It was all rather a happenstance," recalls Young, a man of both great precision and understatement. Several years ago, when he was already ensconced in the large firm with which he practices, "some friends renovating a very large house called for advice," he says. "I just answered a few questions for them—but one thing led to another, and suddenly I was doing the house myself."

That project, a house in London, never went ahead. But the clients, impressed with the "advice" Charles

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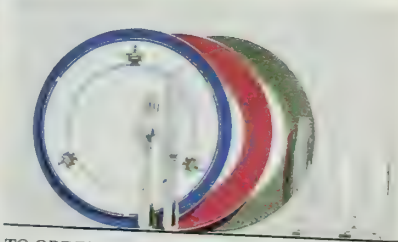
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A Modernist's Way with Historic New York Residences
continued from page 40

Young gave them, soon asked him to work on another residence for them—and then another, and another. It was not the sort of work that Young's corporate firm, which rarely accepts residential commissions, would have wanted for its own account, and so before he knew it, Young was managing an architectural firm of his own on the side, even as he was continuing to think about airports, concert halls, office buildings and the like.

There are now twenty people working in the office of Charles T. Young, making it almost medium-size by today's standards, and the client list has expanded far beyond the family that was Young's initial patron. The firm's recent renovation work in Manhattan ranges from a pair of historic Fifth Avenue apartments to an entire early-twentieth-century town house. Young has also been designing a 6,000-square-foot addition to a huge Gothic mansion, containing a library and theater, in Pennsylvania, the restoration and expansion of a nineteenth-century house in Cap-Martin, France, an apartment in the old Palm Beach Biltmore and a series of new town houses in Atlanta based on the work of John Nash.

All of the projects share a sense of history: Every one of them is either a restoration of an old building or a new construction based on the re-creation of an older architecture. Startling, given that Young's other firm is known as an apostle of modernism.

"Doing this kind of work gives me a chance to deal with different materials and to think about the kind of architectural issues that one does not get to deal with in large public projects," Young says. "We've tried to give these projects a sense of restraint, a sense of respect for existing architecture—even if it makes one feel at a certain level like a chameleon."

Charles Young, modernist that he is, all but admits that he was slightly embarrassed by his initial forays into historical style. But in the years since he began, he has come to find it not only a welcome counterpoint to his other work but a significant help. There is a demanding level of detail in the smaller projects that has served him well in the larger ones, and in some cases, his residential oeuvre has even been a kind of mini-laboratory for the development of design ideas.

That is the case with an apartment above Central Park that is essentially a six-room jewel box. Its wall panels of burl olive ash with a grid of bronze inlays, its floors French walnut and African rosewood, its ceiling a series of vaults and domes of hand-rubbed lacquer, the apartment is literally a sprawling piece of cabinetwork. Since construction had to be limited to the summer months, the apartment was largely built in an off-site shop out of some two thousand separate pieces of wood, then assembled during the brief work period.

The elaborate wood paneling and lacquered surfaces provide a backdrop for an impressive collection of Art Déco furniture, including a remarkable Ruhlmann standing chest. Bettye Jordan Young assisted in the color selection for these interiors, rooms that are as much themselves pieces of furniture as architectural spaces. The sensibility here gracefully fuses modernist simplicity with traditional lushness, and it clearly played a role in the design of the auditorium at the recently completed symphony hall in Dallas, for which Young, in his other identity, was one of the design team's primary members.

The sensibility fuses modern simplicity with traditional lushness.

But the apartment, with its soft urban glow, also has a particular appropriateness for its site. The building is unusual among Manhattan's prewar structures in that it has tight rooms and low ceilings that are more characteristic of the avenue's newer buildings than of its older ones; Young's design solution might be thought of as an attempt to make a virtue of these vices, for its real themes are delicacy and precision and intimacy. The geometries—grids, arches, low ceiling vaults—are always present, yet never intrusively, and there is a gentleness that pervades all.

The mood is different in another apartment nearby, where Young has in effect rerestored the main public spaces in a handsome Horace Trumbauer mansion, joining together a suite of rooms that were cut apart in an insensitive renovation some years before. There, the mood is not discreet, private luxury but celebration, and while the sense of discipline and control that marks all of Young's work is as evident as ever, the emotion is more open. A spectacular ballroom has been restored as a living room, a salon facing Fifth Avenue has been renovated as the master bedroom, and a space in between has been newly crafted as a kind of central rotunda for the apartment, merging entirely new paneling with a meticulously restored carved ceiling. Sleeping lofts for the owners' visiting grandchildren have been inserted with exceptional respect for the original architecture, and there is an all-stainless-steel kitchen that comes off less as an intrusion than as a kind of whimsical exclamation point.

The result is an aesthetic that exists somewhere between restoration and change, an aesthetic that combines both the sleekness of modernism with the richness of older architecture while allowing each to prevail in its own way. Neither the original architecture nor Young's interventions exist in a vacuum; indeed, they engage each other in a dialogue that, at its best, enriches both. There is a sense in this apartment, as in all of Charles Young's work, that the goal is to make modern design that learns from the past, respecting it sometimes by replicating its form, and always by replicating its spirit. □



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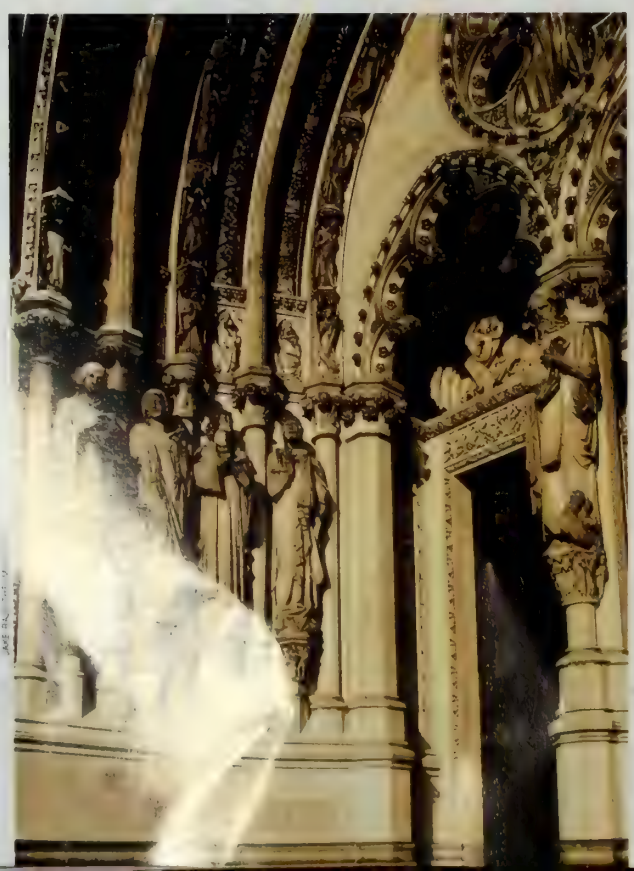
The Mountains of Manhattan

SMALL AS MANHATTAN is, it has many faces. Topographically, the most striking portions of the island lie at its northern tip, where between the great plain of Harlem to the east and the Hudson River to the west there rise in sequence the rocky escarpments of Morningside Heights, Hamilton Heights and Washington Heights. The gridiron of streets and avenues that New York City mapped in 1811 to establish the nature of its future expansion ended at a then wholly imaginary 155th Street, far out in the countryside, among fields and woodland. It was assumed that the city would never extend beyond that point, and it wasn't until the coming of mass transit in the form of elevated railroads and subways, just prior to the turn of the twentieth century, that working farms and large country estates in this distant section of Manhattan gave way to endless-seeming blocks of row houses and apartment buildings.



JAKE RAJS/THE IMAGE BANK

The hilly neighborhoods at the northern tip of New York City—Morningside Heights, Hamilton Heights and Washington Heights—where the highest point of the island is found, make up what Brendan Gill refers to as "the miniature mountains of Manhattan."



ABOVE: The Low Memorial Library, which was designed by McKim, Mead & White in 1897, is the centerpiece of Columbia University. LEFT: The vast Cathedral of St. John the Divine, begun in 1892 to crown Morningside Heights, is still undergoing construction.

The spectacular views of sky and water that the steepness of the land provided as it fell away toward the Hudson River on one side and the Harlem River on the other put people in mind of San Francisco. The hardship of building on slippery cliffsides was balanced by one's sense

continued on page 50



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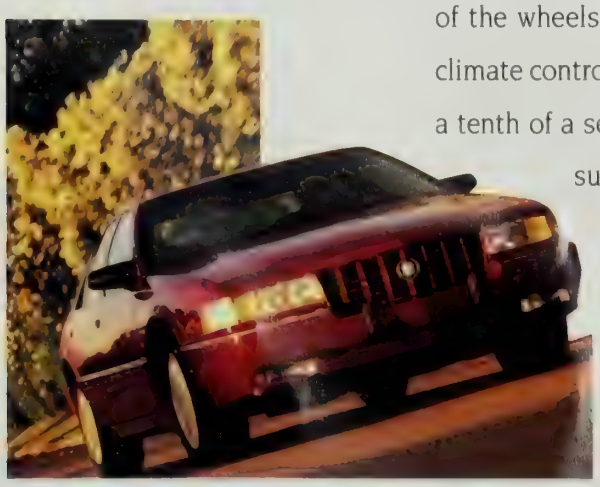
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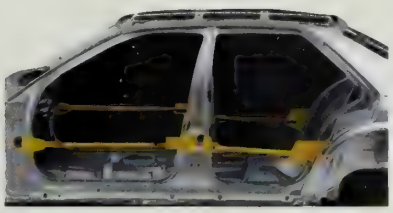
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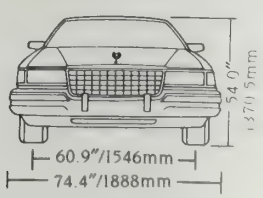
Rack-and-pinion, power-assisted. Turns lock to lock 2.8

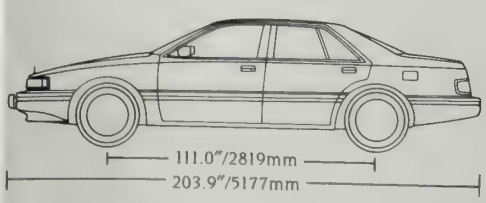
BRAKES:

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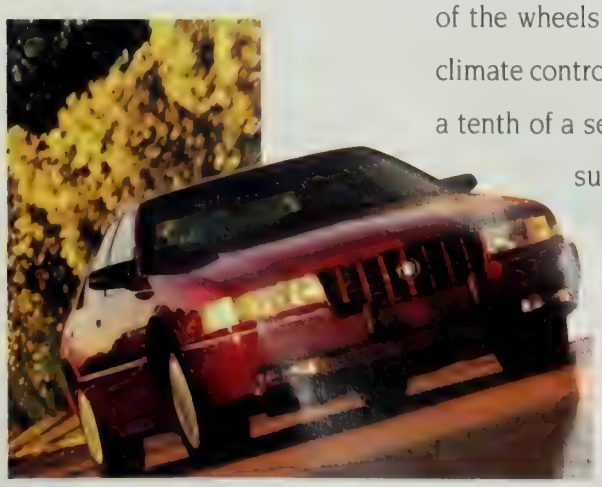


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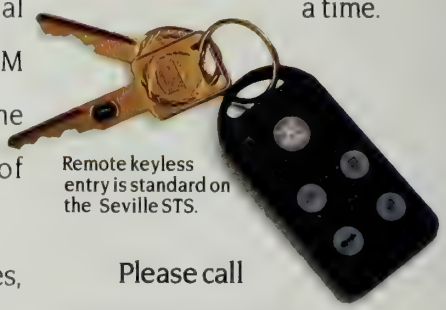
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The Mountains of Manhattan
continued from page 48

of having escaped the conventional dreary flatness of midtown New York. At a couple of hundred feet above sea level, one breathed what was surely a thinner, more salubrious air. Nor was this altogether wishful thinking, whether a hundred years ago or today. For in geological terms, Manhattan is a foothill of the Berkshires and as such a part of the Appalachians, among the oldest mountain ranges on earth. Climbing and descending the roller coaster hills and dales of upper Broadway, one can claim to be, in fact as well as in fancy, a mountaineer.

One encounters the first of these miniature mountains of Manhattan a few blocks northwest of Central Park, where Morningside Heights rears up out of Harlem. The most prominent man-made feature on the Heights is the Cathedral of St. John the Divine,

Before the arrival of rapid transit in 1879 and a flurry of residential development, Hamilton Heights, named after treasury secretary Alexander Hamilton, was a rural district where the wealthy owned country houses.



ALEC MARSHALL



ALEC MARSHALL

ABOVE AND LEFT: The Hamilton Heights Historic District is known for its row houses, which display a rich architectural diversity, from Flemish and Tudor to Renaissance styles.

so vast in scale (some six hundred feet in length) that it threatens to tumble backward off its precipitous perch. Begun in the 1890s in a Byzantine-Romanesque style by the architectural firm of Heins & La Farge, it was vehemently gothicized a generation later by the spellbinding medievalist architect Ralph Adams Cram. The cathedral is still under construction; stone carvers are to be seen at work on it daily, gouging saints out of chunks of limestone at the main portals, and furnishing crockets and finials for the towers. The vaulted roof of the transept—a shallow dome spanning ninety feet, built without the use of scaffolding—was designed by the Spanish architect Rafael Guastavino. The dean of the cathedral lives,



LEFT: Alexander Hamilton's own country house, the Grange, was built in 1801 at what is now 143rd Street. It was later moved to a site two blocks south beside St. Luke's church.

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The Mountains of Manhattan
continued from page 50

as a dean should, within the cathedral close. Wandering through the grounds, a visitor may hear from behind a hedge unearthly screams. No cause for alarm: It is one or another of the dean's preening peacocks.

A block or so farther north and west lies the sprawling red-brick domain of Columbia University, occupying what was once the site of the Bloomingdale Insane Asylum. Columbia moved to the Heights in the late nineteenth century from quarters it had outgrown in midtown; it has continued the habit of outgrowing its quarters ever since, and the formal Italian Renaissance quadrangles designed by McKim, Mead & White have long ago lost their initial coherence. Columbia saw itself as inventing an acropolis of culture on Morningside Heights, and in this ambitious project it was joined by Barnard College, Teachers College, the Jewish



ABOVE: Named for the French and Spanish monastic cloisters reassembled on-site, the arcaded structure, set above the Hudson, contains an impressive collection of medieval art.



BELOW: In 1931 John D. Rockefeller, Jr., gave Fort Tryon Park in Washington Heights to the city. On the grounds is the Cloisters, a branch of the Metropolitan Museum of Art.

Theological Seminary and the Union Theological Seminary, as well as by Riverside Church and Grant's Tomb. Being a proper Victorian, Mrs. Grant consented to be laid to rest in the tomb beside her famous husband only on condition that there be no toilets in the structure.

Broadway drops from Morningside Heights into the canyon of 125th Street, which for generations has served as the main street of Harlem, and then marches straight uphill again to Hamilton Heights, named after our first secretary of the treasury, Alexander Hamilton. Prospering as a lawyer-banker-businessman in New York City, Hamilton built a hilltop country house in 1801 at what is now 143rd Street, just east of Amsterdam Avenue. Hamilton called his country estate the Grange, after his grandfather's home in Scotland. From the ample front porches of the house (whose architect is thought to have been John McComb, Jr., co-designer with Joseph François Mangin of New York's city hall), one

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The Mountains of Manhattan
continued from page 52

could look south over fields and woods to the steeples of the growing metropolis, some nine miles distant. Hamilton, his wife and their seven children had occupied the house for only a year or so when, as a result of a political fracas, Hamilton was challenged to a duel by Aaron Burr. The duel took place on July 11, 1804, in Weehawken, New Jersey; Hamilton was mortally wounded and died the next day.

In 1889 the Episcopal Diocese of New York purchased the Grange and moved it downhill to serve as a temporary chapel during the construction of a new church, St. Luke's, on the corner of Convent Avenue and 141st Street. The church, built of brownstone in a rugged Romanesque Revival style, crushingly dominates the little wood-clad Grange. Open to the public as a national monument, the Grange has been the victim of a hundred years of bureaucratic bungling and inadequate funding; it remains a forlorn landmark. Fanning out from the Grange is the Hamilton Heights Historic District, which contains some of the most interesting private houses ever built in New York —houses in an unbridled late-nineteenth-century romantic vein, some Flemish and others Tudor, with still others echoing French, Italian and German Renaissance motifs. It is a domestic architecture of copper-tipped slate towers, of oriel windows, of pillared porches: an exuberant jumble and yet all of a piece.

Serving as an appropriate symbol of this architectural smorgasbord is Our Lady of Lourdes Church, built in 1904 on West 142nd Street. In a then almost unheard-of attempt to preserve precious evidences of an earlier architectural era, the church was assembled from fragments of no fewer than *three* altogether different structures: the marble-and-bluestone National Academy of Design building, by Peter Wight; the apse of St. Patrick's Cathedral, by James Renwick, Jr. (a portion of which was demolished to make way for the Lady Chapel); and the post–Civil War Fifth Avenue mansion of the rich dry-goods merchant A. T. Stewart, by John Kellum.

In its beginnings, Hamilton Heights was a residential neighborhood much favored by members of the faculty of the nearby City College of New York, whose grand mock-Gothic buildings were built of the rubble—countless tons of speckled gray Manhattan schist—excavated during the course of extending the IRT subway northward under Broadway. During the Great Depression of the 1930s, many of the original owners of the houses in Hamilton Heights lost possession of them; in their place came the first affluent black families, and over the succeeding decades the neighborhood has achieved an increasingly successful mix of black and white middle-class families. Today, when by most accounts in the media the streets of New York City are under bloody siege, the single block of 144th Street that runs between Amsterdam Avenue and Convent Avenue is not only a model of architectural and racial compatibility but a model of hushed urban tranquillity—no crack dealers racing by in sleek black convertibles, no muggings, no gunfire. Inside the houses, one basks in the glow of mahogany and cherry paneling, of shiny brass fireplace fenders, of etched-glass gasoliers, converted (not without reluctance) into electric fixtures.

Hamilton Heights contains houses in an unbridled romantic vein.

Hamilton Heights merges imperceptibly into Washington Heights, so named because (as passersby may read on a weathered bronze plaque at 153rd Street and Broadway) "Upon this site and across these heights stood the main line of defenses thrown up by Washington's army, September, 1776. It was held until Fort Washington fell November 16th, when part of the fighting occurred at this point." The plaque is affixed to a wall encircling the most beautiful of all New York City cemeteries—the twenty-odd acres, heavily wooded and looking out over the Hudson, of Trinity Cemetery. The cemetery was opened in 1843, in obedience to a city ordinance forbidding any further burials in lower Manhattan, as being sources of pestilence. Funerals continued to take place in Trinity Church, on Broadway at the head of Wall Street, and if interment was inconveniently far out of town, the setting was spacious and provided the grieving relatives of the deceased with an opportunity to erect splendid mausoleums in the latest style—Gothic, Egyptian, Greek and the like. Among a host of celebrated personages, here lie John James Audubon, John Jacob Astor and Clement Clarke Moore, author of *A Visit from St. Nicholas.*

In a portion of the cemetery facing Broadway at 155th Street stands the handsome Gothic-style Church of the Intercession, designed by Bertram Grosvenor Goodhue. (A stone effigy of the architect is tucked away in the north wall of the church.) Diagonally across Broadway from the church, on a site known as Audubon Terrace—Audubon's farmhouse once stood nearby—is a cluster of stately limestone buildings in a correct if somewhat chilling neo-Renaissance style. Among the institutions that the buildings shelter, creating an acropolis of culture not unlike the one that flourishes on Morningside Heights, are the Museum of the American Indian, the American Numismatic Society, the National Institute of Arts and Letters, the Hispanic Society of America and the Church of Our Lady of Esperanza. Because of the steep slope of the land on which it is built,

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GOOD NEWS

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The Mountains of Manhattan
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this little Spanish church is a charming architectural oddity: One has to climb several flights of stairs in order to reach what would ordinarily be considered its ground floor.

The Washington Heights district reaches to the very top of Manhattan island, where at a point that the Dutch settlers called Spuyten Duyvil ("spitting devil," but who knows why?) the Harlem River joins the Hudson. It is here that Manhattan pitches headlong from its greatest height—just over 267 feet above sea level, between 183rd and 185th streets and Fort Washington Avenue—to zero. The district is made up of several scenic parks, among them Highbridge, Inwood and Fort Tryon, formed in part out of what used to be extensive private estates. The Billings estate, for example, was purchased by John D. Rockefeller, Jr., in 1917 and presented to the city in 1931. The Metropolitan Museum of Art later acquired the Cloisters—an ingenious twentieth-century assemblage of medieval French and Spanish monastic remains and artworks—for the property.

From the stone ramparts of the Cloisters one gazes out over the Hudson to the Palisades, sheer cliffs of basalt rising along the New Jersey shore and crowned by what appears to be an illimitable forest. To the south, the rim of the Palisades is a broken-toothed comb of ill-assorted high-rise apartment buildings and raw urban sprawl, but thanks to Rockefeller's generosity and foresight, the portion of the Palisades directly across from the Cloisters is a public park, never to be built upon. Beyond the park stretches the breadth of an entire continent, in relation to which Manhattan is but a small offshore island. No matter! To those of us who live and work here, this island gives the impression of being itself a continent, and if our mountains are in fact but miniatures, we look up to them as if they were so many Matterhorns. Low as they may be, we climb them with relish; they are high enough for us.



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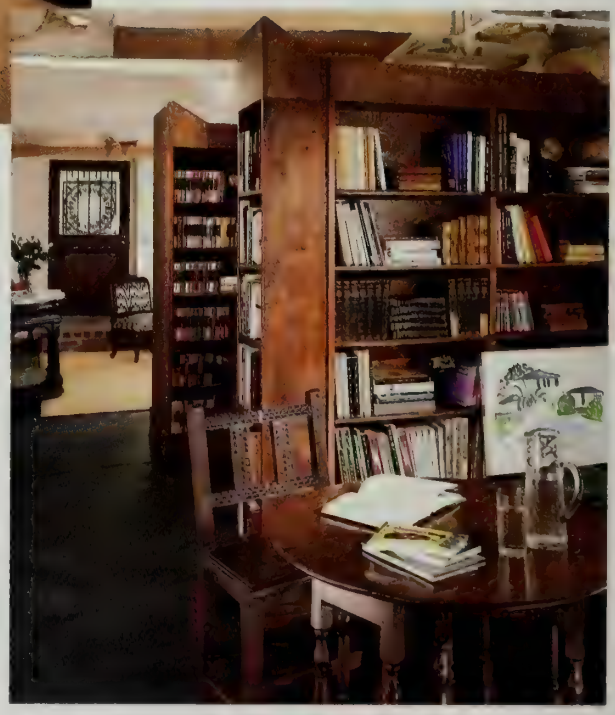
A Bookish Design by Architects Cicognani Kalla

By Steven M. L. Aronson



PHOTOGRAPHY: FELICIANO





"NO FURNITURE SO CHARMING as books," proclaimed the nineteenth-century English writer Sydney Smith. The twentieth-century English writer Anthony Powell, giving one of his novels the charming title *Books Do Furnish a Room*, clearly agreed with him, though in another of his novels he saw books as children rather than furniture, describing them as "infants of long gestation."

Similarly well disposed toward book-children is Drue Heinz, publisher of both the estimable Ecco Press and the admirable *Antaeus* (Tennessee Williams called it "the most distinguished literary magazine in the English language"). An all-around patron of the arts, Mrs. Heinz sits on the boards of New York's Metropolitan Museum of Art and the MacDowell Colony in Peterborough, New Hampshire, which provides food and shelter for deserving writers and other artists. She even has two writers' colonies of her own: Hawthornden Institute outside of Edinburgh, a small medieval castle whose erstwhile laird was the seventeenth-century poet William Drummond, and Casa Ecco, a collection of small earth-colored brick farmhouses on the vestigial shores of Italy's Lake Como.

It was in her role as publisher that Drue Heinz commissioned a room that books do indeed furnish. "I saw it as a space for the overflowing Ecco Press backlist plus all the back numbers of *Antaeus*," she says, adding, "I wanted it to have the feeling of a library, a place where we could have readings or where people could just go and read quietly on

"We decided that a bookcase should be the spine of the environment," says Pietro Cicognani of the basement apartment he and his partner, Ann Kalla, remodeled as a library for publisher Drue Heinz. TOP: Cicognani and Kalla in the rear sitting area. ABOVE LEFT: The bookcase wall begins with a curved segment at the front living area. Whitewashed brick walls, a black-painted floor and a sisal rug form a neutral background for the bookcase and Mrs. Heinz's antiques.

ABOVE: "The bookcase is built as a freestanding screen," explains Cicognani. "It forms a corridor with reading alcoves and hides a kitchen and bath." One alcove is furnished with a William and Mary–style table and a Spanish side chair. Watercolor by David Hockney.

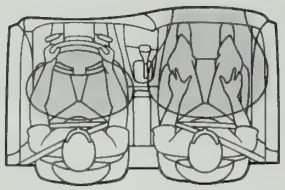
continued on page 64



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continued from page 60





Cicognani and Mrs. Heinz created a world literally shaped by the written word.

ABOVE LEFT: Another alcove features a Restoration-style gateleg table and an American 19th-century side chair with a rush seat. "The furniture and the stained poplar veneer of the bookcase have the same dark patina," says Kalla. The portrait lithograph is by Matisse, and the still-life painting is by Claude Venard. On the shelves are lacquered giltwood spheres.

LEFT: "Everything in the apartment is secondary to the books," points out Pietro Cicognani. An arrangement of Mrs. Heinz's publications includes books from Ecco Press and issues of her literary magazine, *Antaeus*.

their own—people we're publishing, Ecco Press writers. And even a place where somebody who missed a plane could spend the night. The main thing was it had to be very peaceful and quiet down there."

"Down there" was the 900 square feet of basement that Mrs. Heinz had purchased in an apartment building in Manhattan's East Fifties, practically within diving distance of the river. But if these were the forlorn and singularly unpromising purlieus she started out with, what she's ended up with is an enclave whose rambling extremities can accommodate (in extremity) both an author who missed his plane and the critic who reviewed his latest book unfavorably.

"I bought the flat from the estate of a famous set designer," Mrs. Heinz says. "He had done it up as a grotto, a damp, damp grotto. A fountain spouted at one end, and really, there was water and dripping everywhere—it was full of vegetation, so everything was on a timer for sprinkling. There was an enormous mosaic of seashells on the floor and on some of the walls—every kind of shell you can imagine. It was brilliantly done in a way. But when the set designer's son came and took the shells off all we had there was earth. It was a real muck-hole." A muck-hole in which Mrs. Heinz could only see the potential for an even bigger muck-hole—that is, until a friend suggested she enlist Pietro Cicognani of the Manhattan architecture firm Cicognani Kalla. "So he was an architect, but there are thousands of *those*," she laughs. "I couldn't believe anyone could make anything of it. But Cicognani was determined. And ingenious—I kept dashing over to the site to see what he would do next, I was so fascinated."

Here is Cicognani's first impression of the late set designer's watering hole: "It was dark like a grotto, there was very little natural light. Mrs. Heinz and I called it The Grotto—that was our name for the project. There were all these papier-mâché rocks hiding the pipes. The kitchen door also was made of fake rock. The whole place I would call superkitsch. It had been subdivided into five little rooms. Each of the rooms was a different color and each of them had a different floor—shell, pebble, slate, tile, brick. We ripped all the floors up, then we poured a concrete slab over all that earth and painted the slab black."

There was no getting around those pipes, Cicognani soon discovered; they were a fact of basement life, servicing the entire building. So he wrapped them in burlap and rope to achieve a maritime effect. "In sailing, a lot of things are wrapped," he explains. "And that was a good look for here, being so close to the river and being underground. It's visceral New York." Cicognani has lately been reading, in his native Italian, the memoirs of Alberto Moravia, and he points to a passage wherein the writer exalts, as the most beautiful ships he has ever seen, two vessels unknown to fame that once sailed between Trieste and Shanghai. They had been built without the Renaissance trappings, and left unadorned by the paintings of Italian landscapes, that were so fashionable for ocean liners of the time; for Moravia, it was their *lack* of lustrous ornamen-

continued on page 66

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A Bookish Design by Architects Cicognani Kalla
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tation that made them shine. "'Everything was functional, metallic, mechanical, with shiny painted pipes—everywhere, even in the dining room: in short, the true industrial object, complete, perfect,'" Cicognani translates, with an approving glance at his own boldly unhidden pipes.

He installed new aluminum windows with bifold stained-pine shutters for privacy, and new wooden doors. "Just about the only things we kept were the five oak doors on the bedroom closet—we inlaid four of them with green felt cloth, and we used the fifth one for the kitchen closet. The vaulted ceiling we left just as it was; we wanted to keep it exposed because it showed the truth—that you're in a basement. Also, it was good-looking; we couldn't have achieved anything like it, starting from scratch, and still stayed within the budget—and to stay within the budget was such acrobatics," Cicognani sighs. "Later I used the rhythms of the vaulted ceiling to pace the modules of the bookcase."

The walls were all exposed brick on one side and exposed stone on the other—Cicognani spray-painted them white after solving the problem posed by the apartment's dimensions. "If you were presented with a long and narrow space, your instinct would normally be to do just what the set designer did—subdivide it into a series of rooms to make it appear less long. But what we decided was to further narrow and elongate the perspective. This we did by making only two rooms, one at each end of the space—it makes it look bigger. And the main element—the bookcase—we put in the middle, since the basic idea was to have a library."

The object that Cicognani modestly refers to as a mere "bookcase" amounts to some of the longest freestanding stacks, not to mention some of the most architecturally prepossessing, this side of the New York Public Library. He and Mrs. Heinz together have created an environment where books are not only emblems but the very textures of existence: a world literally constructed of and shaped by the written word.

Another and more practical reason Cicognani was drawn to the long perspective was so his bookcase could hide the facilities for cooking and washing. He positioned the kitchen behind where the bookcase curved toward the mirrored wall of the living room. As for the bath, the structural rhythm of the bookcase, narrow in some places and wide in others, allowed for the introduction of three openings, one of which solved *that* problem. (The two other openings disclose snug reading alcoves, each outfitted with a small table and chair.) Over the portal to the bath area Cicognani hung two blue denim curtains—the same denim that appears both on the daybed and on the window-seat pillows in the living room. "That was Mrs. Heinz's idea," he says. "She likes denim because it's good-looking and practical." It is also in keeping with the simplicity of the other materials: sisal for the two rugs, poplar for the bookshelves, burlap and rope for the pipes, and concrete for the floors.

"It was dark like a grotto, there was very little natural light. Mrs. Heinz and I called it The Grotto."

The room at the back of the space, where the set designer's fountain once fancifully played, is deliberately spartan: a desk, a chair, a trundle bed upholstered in natural-colored canvas. Overall, the apartment has the

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Bookish Design by Architects Cicognani Kalla

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feeling of a cloister, of a library in a monastery. Cicognani says, "It's very spiritual, the place—the glow is medieval." Secular luxury and warmth emanate from the dark-stained bookshelves, from the books themselves and from the dark oak Spanish and English furniture.

Everything—from the nineteenth-century Tudor-style table in the living room to the music stand in one of the reading alcoves, to each painting, print and object right down to the vintage glasses, which say "H. J. Heinz Co., Keystone Pickling and Preserving Works, Trade Mark"—was provided by Mrs. Heinz, whose late husband, Henry J. Heinz II, was the grandson of the company's founder. "I pulled it all out of any house I had," she says. "A bit came from Florida, a bit came from Pittsburgh, a bit came from what I wasn't using in New York because it didn't suit." Cicognani recalls, "She said, 'What do we need? A table? A chair? I'll get them. We'll put them there, there, there.'"

And finally, and most bountifully, Mrs. Heinz furnished the books—

The apartment has the feeling of a cloister, of a library in a monastery.

most of them published by her very own Ecco Press: volumes by Proust, Chekhov, Turgenev, Melville, Dickens, Donne, Gide, Genet, Wordsworth, Yeats, Calvino, V. S. Pritchett, Elizabeth Bishop, Edith Wharton, Henry James, William Burroughs, John Fowles, John Ashbery, Guy Davenport, Elizabeth Hardwick, Paul Bowles, Tobias Wolff, Sam Shepard, Tom Stoppard, Robert Penn Warren. . . . Thus condensed in a little less than a thousand square feet is—Longfellow's lines—"The love of learning, the sequestered nooks,/And all the sweet serenity of books."

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Come Back, Mrs. Brownette!



CULVER PICTURES

Christopher Buckley, author of the recent novel *Wet Work*, has "gone over the historical record and deduced that, contrary to conventional wisdom, New Yorkers have never had it so good," he says. ABOVE: *King Garbage Reigns*, an illustration from a New York newspaper dated Saturday, February 7, 1891.

Dickens found Broadway swarming with unattended swine.

NEW YORK, NEW YORK. I don't know, to me it's always sounded more like a complaint than a song. Imagine a Jewish mother saying "New York, New York" instead of Liza Minnelli and you have it.

I was on the Metroliner rocketing north from Washington to my natal city, the *New York Post* smudging my lap, and there was the headline: BAT BITES TOURIST IN CAB'S BACK SEAT. And that wasn't all. New York, New York, was going through one of its periodic asphyxiations. Mayor Dinkins was threatening to close Central Park Zoo and the municipal swimming pools if Albany or Washington or *someone* didn't give him massive sums of money. Standard & Poor's was downgrading the city's municipal bond rating. A manufacturer was marketing bullet-proof vests for schoolchildren to keep them from dying in drug dealers' crossfire. Tuberculosis, spread by the homeless, was making its first comeback in a long time. Squatters had taken over Tompkins Park and were threatening serious unpleasantness if evicted. The infrastructure was crumbling. Even Nature Herself seemed to be conspiring against the city. There were reports of rabid raccoons hitchhiking into the city from New Jersey on the backs of trucks. (Do they hold up signs saying "Midtown"?) But this BAT BITES TOURIST story had me thoroughly engrossed.

Cab horror stories are a staple of New York newspaper reading. Usually they involve some rascally hack who's charged an unsuspecting elderly Japanese couple twelve hundred dollars to drive them from the airport to their hotel. This particular unsuspecting couple, from Abbeville, South Carolina, wanted only to go four blocks, but fearful of street crime, hailed a cab—poor lambs!—and got in, whereupon the bat, feeling ungenerous about sharing the backseat, sank its fangs into the leg of Mrs. Brownette.

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Come Back, Mrs. Brownette!
continued from page 70

Mrs. Brownette screamed, understandably. Mr. Brownette ordered the driver to stop. But other things were on his mind, namely cranking up that fare, so he ignored their frantic ululations and drove them "into a tunnel." Mrs. Brownette finally stomped the winged mugger to death with her shoe. When the driver eventually pulled up at their Marriott hotel, he shrugged off the bat business and demanded they pony up full fare. (How do you tip a guy like that?) Mrs. Brownette was rushed to the hospital, where she was given a rabies shot. Mr. Brownette told the paper they were considering filing charges, but allowed as how he might not be able to convince his wife to return to New York, New York, for the hearing.

Directly above the BAT story was a banner headline spread across two full pages: NEW YORK, IT'S A WONDERFUL TOWN. Things were so bad that columnist Pete Hamill was reduced to printing a list of things that—dammit—made New York one heckuva town, like "The Brooklyn Bridge at 2 in the morning" and "The great erotic aisle that cuts through the perfume department at Bloomingdale's." I would add to that list the name of any newspaper that would so disingenuously juxtapose two such headlines.

I put down the *Post* and reached for the library book I'd checked out to corroborate my suspicion that, appearances to the contrary, New York is better off than it ever has been.

I know, I know, tell that to the crack babies and the AIDS patients and the Central Park jogger and the people who scrounge through garbage cans for their dinners. But during the draft riots in 1863, twelve hundred people died when mobs attacked the Colored Orphans Asylum. Yellow fever scourged the city in 1822, causing New Yorkers to flee north to Greenwich Village (where they stayed). 1800 tuberculosis killed four hundred of every hundred thousand people, giving New York the highest death rate. Charles Dickens visited and found Broadway swarming with unattended swine (*plus ça change* ...). As for the poor, dip into Stephen Crane's *Maggie: A Girl of the Streets* or Melville's *Pierre, or the Ambiguities* to compare the demerits of twentieth-century poverty with nineteenth.

It's a sprightly little book, *The Good Old Days—They Were Terrible!*, easily read on the two-hour-and-forty-nine-minute trip from D.C. to N.Y.C., and if you aren't grateful to be arriving in New York in 1991, you're a queer, nostalgic duck indeed.

The first thing you'll notice on gaining the street—apart, that is, from the noise and the people—is the dirt. It would take another forty days and nights of rain to give New York the kind of bath it really needs. But in his emphatically titled book, Mr. Otto L. Bettmann quotes a nineteenth-century visitor to New York as calling the city a "nasal disaster." By 1900 there were 150,000 horses in New York City, each of which manufactured between twenty and twenty-five pounds of manure per day. That's 3.75 million pounds per day; 1.36 billion per year. The city's population was then 3.4 million, which by my calculator comes out to an olfactory ratio of 402 pounds per nose per year. Add to this already rich aroma the balmy zephyrs from the myriad bone mills, tanneries and slaughterhouses, and you have a bouquet Mr. Bettmann likens to "bad eggs dissolved in ammonia."

Appearances to the contrary, New York is better off than ever.

Hot, you say? The heat wave of 1896 killed three thousand people and two thousand horses.

Awful traffic? According to the National Safety Council, there were ten times the traffic fatalities during the horse-drawn 1870s as in the piston-driven 1970s. Also, railroad owners back then didn't like to spend the extra money laying curved tracks, so mostly they plowed straight on through. In one year, 124 people died at grade crossings. Trolleys were safer. Nonetheless, Broadway and Fourteenth Street, where they converged, was known as Deadman's Curve.

Afraid of muggers? Me too. Oh for the days of yore when the hangman ruled and the ruffians fled before the law! In 1857 George Templeton Strong, who lived by Gramercy Park, wrote in his diary, "Most of my friends are investing in revolvers and carry them about at night." The police could not yet lay claim to the title of "Finest," as that same year the state legislature, despairing of municipal police corruption, tried to replace the force with a new one. The two forces held a pitched battle outside city hall.

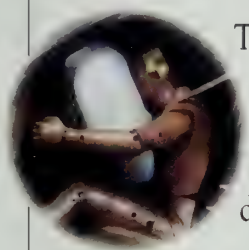
Half the population in the post–Civil War years lived in slums yet paid higher rents per square foot than those who lived in the fashionable areas. Schools were overcrowded and pestilential. According to a mayor of the 1860s, slum children amused themselves "in shooting policemen."

Well . . . surely . . . there was Central Park to escape to. In fact, the "Central" referred to its location within the island of Manhattan. In the 1870s, after it was completed by Olmsted and Vaux, it was four miles north of the population center. Oliver Wendell Holmes noted during his visit to the city that it had cost him four dollars' cab fare to get there from Twenty-third Street and Fifth Avenue, way beyond the reach of the poor who were most in need of its openness and tranquillity. It was not, however, beyond the reach of the bums, drunks and criminals. By 1882 they had so taken over that poor Olmsted was reduced to recommending that his Edenic masterpiece be closed after dark.

Mrs. Brownette, if you are reading this, take heart, come back, if only to press charges. The worm has ever inhabited the apple, and, hey, it could have been a raccoon.



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An Art-Historical Legacy on East 71st Street

By Verlyn Klinkenborg

ON THE WEST SIDE of Fifth Avenue, between Seventieth and Seventy-first streets, there is an elaborate memorial to the architect Richard Morris Hunt, who designed some of the finest buildings no longer standing in Manhattan, as well as a few—like the central façade of the Metropolitan Museum of Art—that still are. The memorial head of Hunt, by Daniel Chester French, has a look of heavy feeding about it, caused by deep mustaches rendered in bronze. Hunt is flanked by two elegant robed women, one bearing an artist's palette, the other a domed chapel, emblem of architecture. They are looking across the street—Hunt not quite wistfully, the women glassily (they were recently stolen and recovered)—in the general direction of a building of Hunt's that once stood there, the Lenox Library. It has long since been replaced by the Frick Collection, whose entrance is on Seventieth Street.

But if you follow Hunt's gaze, you see that he is actually looking slightly above and to the north of the Frick Collection, where another building rises, gracefully receding, repeating the lines of the Frick Collection itself, and apparently cut from the same stone. The entrance of this building is found at 10 East Seventy-first Street. The impression it gives at street level is that of a superior town house, not at all out of keeping with the entrance to a Stanford White house lying across the way. Standing at the doorway, looking upward, you would never guess that the building rises thirteen stories. These illusions—of aptness, of smallness, of coherence within the block—are the work of architect John Russell Pope, who designed the building for the Trustees of the Frick Foundation and Helen Clay Frick in memory of her father, Henry Clay Frick. Built in 1935, it is the second and, one hopes, future home

continued on page 82



ROB LANG

"No other art library in the world compares with it," says Frick Collection director Charles Ryskamp (right) of the Frick Art Reference Library, a research facility and photographic survey of the great works of Western art.

BELOW: One of the library's first addresses was a small pavilion, left, on East 71st Street designed by Thomas Hastings. It has occupied a John Russell Pope building nearby since 1935.



PHOTOGRAPHY COURTESY FRICK ART REFERENCE LIBRARY

Inspired by London's Witt Library of Reproductions, Helen Clay Frick (below, center, with her staff, circa 1924), Henry Clay Frick's daughter, founded her own library in 1920.



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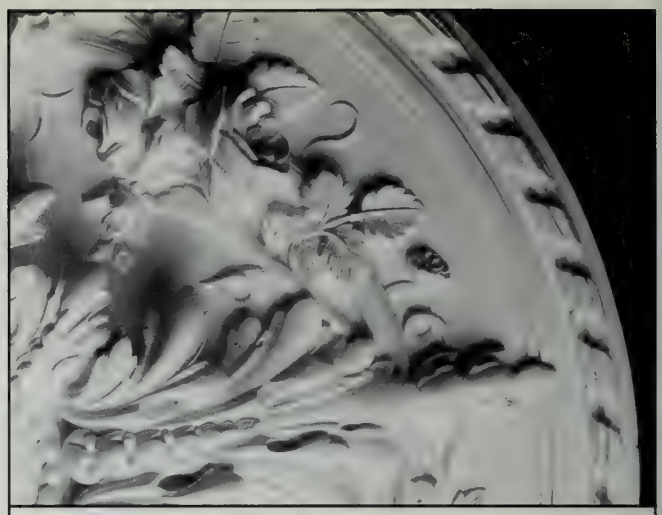
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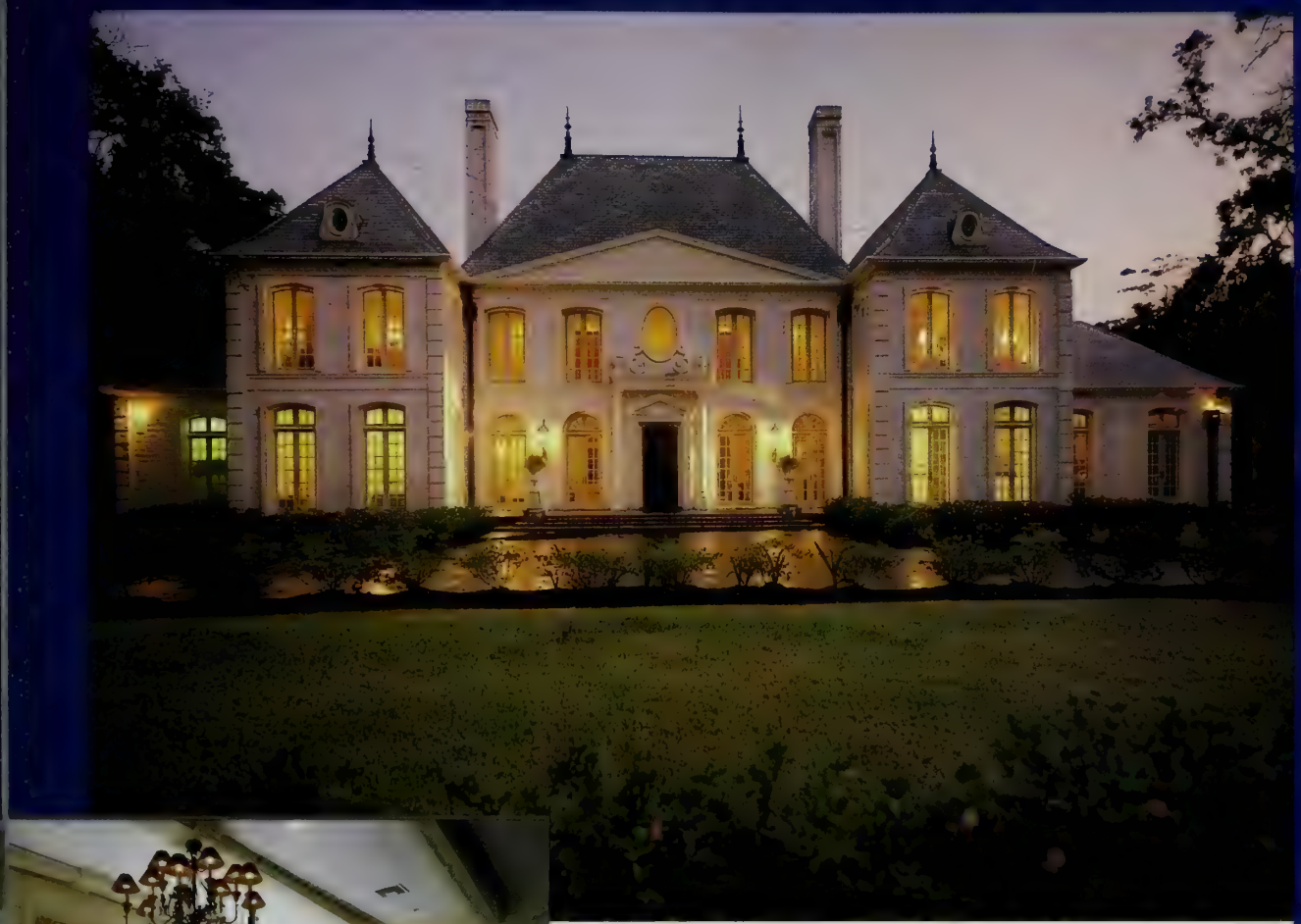
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FROM AMERICA'S MILL

An Art-Historical Legacy on East 71st Street
continued from page 78

of the Frick Art Reference Library.

Not every library is the expression of an idea, and not every idea is still worth elaborating after seventy long years. But since the founding of the Frick Library in 1920, its idea has been elaborated to an extent almost unimagined at the start, and the quality of the original premise has only improved. The premise was this: to collect photographic reproductions of all the great works of painting, drawing, sculpture and illuminated manuscripts from western Europe between the fourth century and the early twentieth century, as well as photographic reproductions of American paintings. As photographs were gathered, they would be analyzed and cross-referenced by artist and subject, producing an almost infinitely extensive index of Western art. It was an encyclopedic task, a fit objective for a time very different from the one we live in now.

The idea was Miss Frick's. (She was always "Miss" Frick, and her library is a place where "Miss" has not lost its vogue.) When her father, a magnate of the coke and steel industry, died in 1919, he left behind a remarkable collection of pictures and an imposing estate, including the mansion



The photographs produced an almost infinitely extensive index of Western art.

LEFT: Thomas Sully's *Penelope Bentley Ward*, which was destroyed in a 1961 fire at the New York Governor's Mansion, is one of the American paintings photographed and catalogued by the Frick Library staff in the 1920s.





ABOVE RIGHT: From late 1920 until 1924 t[illegible]ry's photographic reproductions were kept in the billiard room [illegible] two-lane bowling alley in the sub-basement of the Frick mansion [illegible] The bowling alley today.

where the Frick Collection is housed, and where Miss Frick lived with her mother until 1931. It was Miss Frick's ambition to honor her father's ambition by continuing his work in some publicly useful way. As a trustee of the Frick Collection, she had a major influence on its acquisitions. (The collection continued to grow after her father's death and continues to grow still, though at a much reduced pace.) She established her own collection of paintings, in Pittsburgh's Frick Art Museum. In later life she envisioned turning Clayton, the family estate in Pittsburgh (see *Architectural Digest*,

continued on page 84



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An Art-Historical Legacy on East 71st Street
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December 1990), into a museum, and her will made provisions for doing so.

But Miss Frick's real brainstorm was the Frick Art Reference Library, as resounding a triumph in intellectual terms as her father's collection of paintings was in artistic terms. In 1920 she happened to visit the London residence of Mr. (later Sir) Robert Witt, who had created what he called a "Library of Reproductions of European Pictures and Drawings of all Schools and Periods from the 12th century onwards." (His library has since gone to the Courtauld Institute.) As Sir Robert wrote, thirty years later, to Miss Frick, "I remember well, suggesting to you, that you should yourself, do for America, what I had done for Europe, that you should provide in New York what I had provided in London. Your response took the form of a question, which amused us all beyond measure, as something so delightfully American. 'May I copycat your library?' you asked."

Miss Frick made Sir Robert's intellectual property—the idea of a library of reproductions—her own by dint of sheer energy. "Indefatigable" is how the current librarian, Miss Helen Sanger, describes Miss Frick's efforts on behalf of her library. In the few photographs ever taken of Miss Frick, one can see indefatigability, or perhaps annoyance with the photographer, clearly etched on her face. The library grew at an astounding rate. In late 1920, when she was thirty-two, Miss Frick took over the billiard room and the two-lane bowling alley in the sub-basement of the family mansion, which had been designed by Thomas Hastings of Carrère & Hastings. Four years later, when that no longer suited, she built a new library building, also by Thomas Hastings, at 6 East Seventy-first Street, facing the carriage driveway of the Frick Mansion. And when, a decade later, that had filled to overflowing, it was demolished and the present structure was erected.

In a way, the Frick Art Reference Library arose at the earliest historical moment when such a library was possible. By 1920, collecting by women like Isabella Stewart Gardner and men like J. Pierpont Morgan and Henry Clay Frick had internationalized the movement of artworks to an extent that would have seemed impossible even fifty years before. Art itself had begun to make the grand tour, and in the process it became much more readily available, in reproduction, to places like the Witt Library, the Frick Library and Bernard Berenson's library at I Tatti. During the same period, photographic equipment—cameras, lenses, films, lights—had also improved enough to make possible the photographing of great paintings in situ. And then, of course, there was the automobile.

From its inception, the Frick Library not only sought photographs of European and American paintings, it also made its own photographs from American originals. Between 1922 and 1950 alone, photographers from the Frick Library, often including Miss Frick as well, made forty-seven photographic expeditions in search of early American masters. They covered the entire eastern seaboard, with additional forays in New Orleans, the Midwest and California, and they made nearly nine thousand negatives. (Similar expeditions took place on the Continent.) The first trips were conducted in "a powerful and heavy French car," and the primitive roads of the early 1920s gave Miss Frick many opportunities to display indefatigability. "In one mudhole," wrote a Frick Library campaigner, "we sat until the chauffeur [also, apparently, powerful, heavy and French] said, after great efforts: 'Madame, ze car have given all she have.' 'Go on!' ordered Miss Frick, and go on we did."

On one level, art history at the Frick Library is a taxonomist's delight.

Among all the photographs collected at the Frick Library—and they now number nearly three-quarters of a million—there are several dozen early pictures of the staff. Some are formal portraits: lines of elegant young women wearing dust smocks and smiling a little grimly for the eight-by-ten. But some are informal snapshots: women frolicking afield on the pastoral outings Miss Frick routinely gave the staff. Perhaps it is just the vintage of these photographs—many date from the 1930s—but they give the impression that life at the Frick Library in those days was meant to surpass mere vocation and become a true calling. One was laying the groundwork for art history, after all.

On one level, art history at the Frick Library is a taxonomist's delight. As each photograph is catalogued and information added to the back of its mount, it is indexed according to subject, a method suggested by Bernard Berenson when he visited the library in its early years. Thus, to use one celebrated example, nearly every element of the Frick Collection's *Officer and Laughing Girl* by Vermeer inspires an index card: the map of the Netherlands hanging over the girl's head, the leaded windows, the costumes, the furniture, the glass in the girl's hand. With such an index at your disposal, you can cut cross sections by subject through nearly the entire history of Western art, beginning at the library's chosen limit of the fourth century and ending only when paintings refuse to have subjects. (How, for instance, to index a Rothko?)

The paradox is that the highly traditional conception of art history embodied by the Frick Library can serve almost any ideological or historical end. The library's photographic col-

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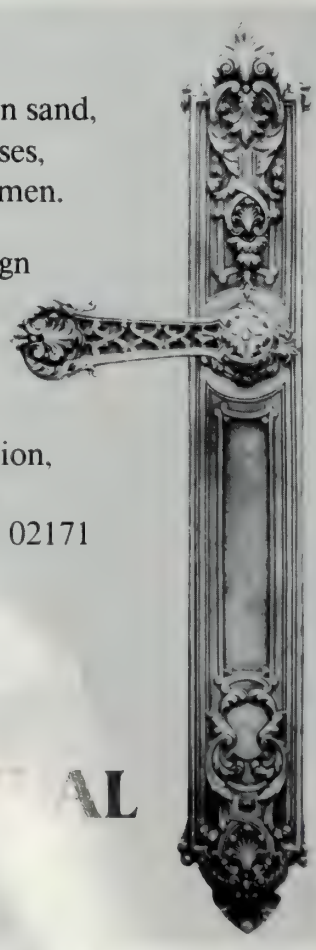
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An Art-Historical Legacy on East 71st Street
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lections are as useful to a newly minted Ph.D., flush with contemporary theory, as they were during World War II to the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas. The sense you get while wandering through the staff areas of the library's thirteen stories is that of an intellectual factory where the elements of art history—attribution, subject, date, provenance, location—are still being assembled for the use of scholars and the public. In every corner of every floor there is a desk, no matter how dark the corner or how remote the floor. When Miss Frick began her library in 1920, she must have hoped that it would soon be flooded by photographs and books and the staff to make them useful to scholars and the public. Now the sense of inundation is complete.

Sitting in the third-floor reading room, overlooked by two Guardis, a portrait of Henry Clay Frick and a very small photograph of Miss Frick, a visitor cannot escape the sense of being surrounded by the physical implications of a simple but powerful idea. It was an idea that Miss Frick personally advanced for sixty-four years, from 1920 until her death in 1984. Her presence galvanized the staff, and her checks—or checks from the library trust she established—paid the bills. Because of its uniqueness, her library was news from the start, in a way such institutions seem no longer to be. In 1925 a journalist writing about the Frick Library reflected, "In the past, benefactions were seldom thought of in connection with art scholarship specifically, although much has been given to art in the popular sense of that term."

When Miss Frick died, her benefactions were taken over by the Helen Clay Frick Foundation, in accordance with the terms of her will. Unfortunately, it was a will that caused much consternation at the library, where the general feeling is one of having been orphaned. The library trust was

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THE FRICK ART LIBRARY

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absorbed by the foundation, which is located in Pittsburgh. Other projects, mostly in Pittsburgh—some intercity rivalry is at work here as well—quickly took priority over the library, which Miss Frick had not mentioned in her will. "No one understood it," says Charles Ryskamp, director of the Frick Collection, of which the Frick Library is now a part. "Miss Frick loved the Frick Library. Throughout most of her life it was the project that meant the most to her. But suddenly the library was forced to raise funds, which it had never had to do before." Recently, the foundation gave the library an endowment of $15 million, and Ryskamp notes that $7.5 million more has been raised or pledged, but that amount, these days, is no endowment for a Manhattan institution of the Frick Library's size and importance. Nor can the Frick Collection, which barely covers its own costs, provide any revenue for the library. Without the return of private benefactions to art scholarship, the Frick Library will before long be significantly diminished—a major loss to New Yorkers, art historians and the public at large.

Year round, visitors come to the Frick Collection—as they do to museums all over the world—and wander thoughtfully through its rooms. At first the paintings seem to exist only within the context they establish for each other: In the Frick Living Hall, Holbein's *Sir Thomas More* hangs on the other side of the fireplace from his *Thomas Cromwell*, and both face Bellini's *St. Francis in Ecstasy* across the carpet. Their labels are discreet, a bare mention of painter and subject, possibly a date. But each painting really rests at the end of a long chronology and a distant tradition, and each is a work better understood by comparison with all its fellows in an intellectual museum that was first imagined by Miss Helen Clay Frick. That museum lies next door, in boxes and in file cabinets and on shelves, in a building by John Russell Pope at 10 East Seventy-first Street.

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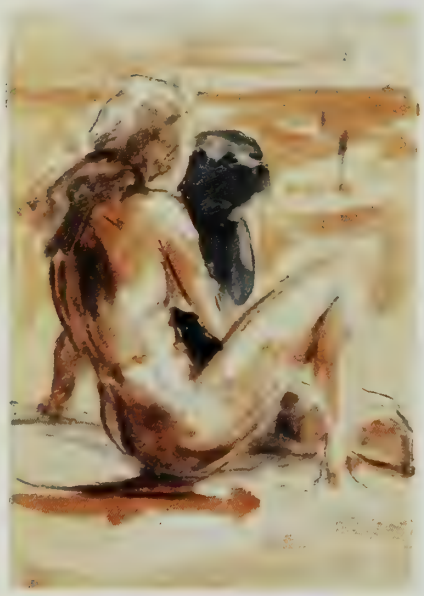
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New York's Surprising Market for Contemporary Monotypes

By Deborah Gimelson

BELOW: *Untitled*, Eric Fischl, 1986. Monotype; 19¼" x 13⅞". In 1986, at the invitation of Peter Blum, Fischl collaborated with printer Maurice Sanchez on a series of monotypes for a limited-edition book entitled *Scenes and Sequences*. An additional 55 monotypes (one seen here) were produced as inserts for a deluxe edition. Peter Blum Edition, New York.



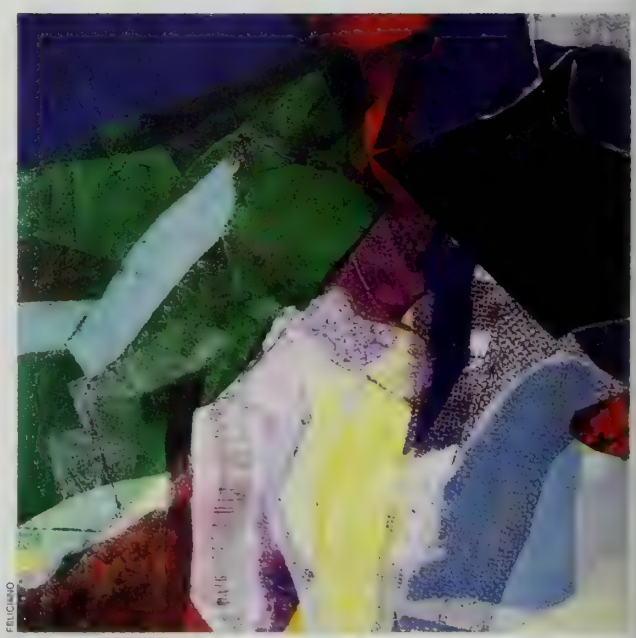


ABOVE: *Untitled*, Sam Francis, 1977. Monotype; 23⅞" x 28⅛". Francis's early monotypes, made with Garner Tullis at the Institute for Experimental Printing beginning in 1975, were achieved through the use of a single completely painted copperplate and were characterized by the bold color and exuberant form found in his paintings. André Emmerich Gallery, New York.

BELOW: *Dick Dines Out*, John Chamberlain, 1991. Monotype; 18" x 18". Chamberlain used crushed metal fragments, similar to those in his sculpture, and some 20 different inks to create 44 monotypes for the *Details* series, printed in his Sarasota, Florida, studio. Pace Prints, New York.

MANY COLLECTORS shun prints in favor of paintings and drawings because art aficionados value unique works over multiples. Printmaking generally entails etching or engraving an image on a plate, inking it and then running it through a press for the purpose of producing a certain number of identical pieces called an edition. There is one kind of printmaking, however, that produces no more than one work: the monotype.

A monotype, as opposed to other prints, is made by the seemingly kindergarten technique of painting directly on a plate and then printing the resulting singular image. In etching or engraving, the way in which ink (not paint) is wiped from a plate and what is left around a carved line determine the quality and texture of the piece. With a monotype, the etched line is done away with entirely, and since only one exact impression can be made, an edition is impossible, although reworking the plate produces fainter variations of images, called ghosts.



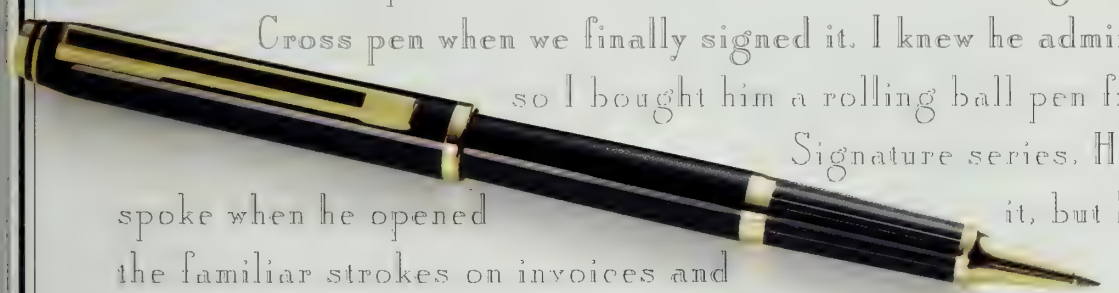
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My Friend, the Bookworm from Hoboken.





I had never met anyone who considered textbooks summer reading material. I also never met anyone who had more than two pocket protectors. He was quiet, but confident. So confident, he had our business cards printed before the lease was written. I gave him the Cross pen when we finally signed it. I knew he admired mine, so I bought him a rolling ball pen from their Signature series. He barely spoke when he opened it, but I've seen the familiar strokes on invoices and memos. I think he'll always have it with him. Actually, I know he will. It's the only one he keeps in his pocket protector.

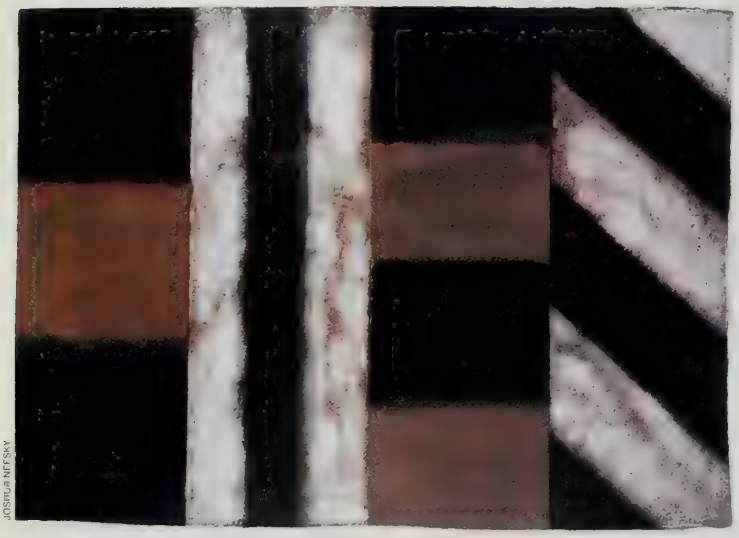


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New York's Surprising Market for Contemporary Monotypes
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JOSHUA NEFSKY

LEFT: *New York #9*, Sean Scully, 1989. Monotype; 34⅜" x 47⅛". The stripe, an ever-present motif in Scully's paintings, takes on fresh luster in one of 12 monotypes produced by the Garner Tullis Workshop. Scully first experimented with monotypes in January 1987, during a period in which he had stopped painting. Pamela Auchincloss Gallery, New York.

BELOW: *Exploding Sunset*, Wolf Kahn, 1990. Monotype; 19" x 28". For over 30 years, Kahn has devoted himself to the landscape, absorbing and reinventing the terrain of the Connecticut River valley since the 1970s. Of his life's passion he has said, "A colorist has ways of being reborn. One way is in front of nature." Associated American Artists, New York.



IAN HARVEY AND LISA HAGANI

The ongoing argument about monotypes is whether they are closer to prints or to drawings and paintings—a debate that has made them difficult for collectors to categorize. As a result, the medium itself has never gained the independent stature it deserves. With the recent upheavals in the contemporary art market, however, buyers have been more reserved than ever with their purchases, and monotypes are growing in popularity as a way to own unique work by artists at prices well below what one would pay for a painting or sculpture.

"Monotypes have never quite found a place in the market," says Matthew Marks, a New York dealer in works on paper. Marks agrees, though, that sophisticated private collectors and museums with limited budgets are increasingly interested in them. "I recently sold a wonderful Francesco Clemente monotype to the Boston Museum of Fine Arts," he says. "A pastel by the same artist would have cost them three times as much."



Monotypes can, indeed, become a pivotal part of an artist's technical and artistic development. The first description of the process, and the one that still defines it today, was written by Adam von Bartsch, an eminent print cataloguer, in 1821. Bartsch delineated the monotype method of the seventeenth-century artist Giovanni Benedetto Castiglione, saying he "liberally coated a polished plate with oil color . . . [and] had it printed on paper." Not until 1881 did the word *monotype* appear in print, in an issue of *Art Journal*, where it referred to work by William Merritt Chase, among others. Edgar Degas, introduced to the monotype by his friend Vicomte Ludovic-Napoléon Lepic, exploited all the medium's possibilities, and used the monotype to return to subjects that he had neglected for years, such as landscape, or to address subjects, such as prostitutes, that he had never depicted in other forms.

LEFT: *Untitled*, April Gornik, 1987. Monotype; 36" x 30". Gornik, immersed in an American tradition that is indebted to painters such as Martin Johnson Heade, creates monotypes strongly reminiscent of her paintings. Like the Luminists, the artist says, she is "concerned with conveying the sensation of a fictional reality." Pace Prints, New York.

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New York's Surprising Market for Contemporary Monotypes
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The artist who has brought the most attention to the contemporary monotype is Jasper Johns, whose prints have been done for decades by Universal Limited Art Editions (U.L.A.E.) on Long Island. The monotypes came about as the result of an accident. Between 1977 and 1981 Johns had completed a series of lithographs of his signature Savarin can filled with paintbrushes. In January 1982 he went to U.L.A.E. to see twenty-seven proofs, and found that the white of the paper was too bright. Bill Goldston, principal owner of U.L.A.E., wanted to destroy them; Johns, on the other hand, decided to make monotypes. Painting on a Plexiglas surface, he worked for four days, mixing new illusions (from cross-hatching to language) with the famous image. Johns published seventeen of these monotypes in a book and exhibited them at the Whitney.

The last Savarin can monotype that sold on the secondary market went for $500,000, in 1990—not a bad price for an artist whose paintings sell for millions of dollars. But there is excellent contemporary work available by many other artists at far lower prices.

An artist's dealer may carry monotypes, but they are also available through the large network of print publishers and printmakers who work directly with artists. New York, of course, with its vast resources for printmaking and large population of artists, dealers and print publishers, is the place where one can find the greatest depth and breadth of monotype material.

Maurice Sanchez is a fixture in Tribeca, having been in the printmaking business for a quarter-century. Not a gallery owner or a publisher who distributes, he collaborates with artists in his large loft studio, often retaining a part of the work to sell. Sanchez has a reputation for "creating a kind of small renaissance for the monotype," according to Peter Blum, who has been a distinguished print publisher in New York for a decade, operating out of a Greenwich Village apartment. Says Sanchez, "The monotype has always been treated as a bastard child in the art world because theoretically anyone could make one. For a printer they're great fun, because while with other prints it takes a long time to get something good, with monotypes you're done at the end of a day."

It was Sanchez who worked with Eric Fischl on a monotype series in 1986, when they did 144 monotypes. Published by Peter Blum, the results are mesmerizing, with all the physical energy, romantic irony and painterliness typical of any Fischl work on paper. "Eric repainted plates to introduce other figures, thus producing ghosts," says Sanchez of the shadowy, mysterious images in some of Fischl's monotypes. The prices, according to Sanchez, would now be about $15,000 to $25,000, depending on size and complexity.

Another of the most venerable printmakers in New York is Garner Tullis—a transplanted Californian with other shops on the West Coast and in Italy—whose output is sold primarily through the gallery of his wife, Pamela Auchincloss. Tullis has produced monotypes by Sam Francis, Charles Arnoldi, Richard Diebenkorn and Sean Scully, among others.

New York has the greatest breadth of monotype material.

"Sam Francis's monotypes were very experimental," says Pamela Auchincloss. "He was interested in using his palette, with an element of brushwork and gesture. He worked with plywood plates and plastic sheets, making configurations in pieces like a Matisse free-form. Sam's monotypes, most of which were done in the early eighties, would sell today for between fifty thousand and a hundred and fifty thousand dollars." Diebenkorn's latest monotypes, which were done in the spring of 1988, now sell for between $65,000 and $120,000. Scully's monotypes go for approximately $40,000.

Pace Prints has shown colorful monotypes by John Chamberlain that recall the surfaces of his crashed-car sculptures and can be had for $3,600 apiece. Ray Smith, an American artist whose work is reminiscent of that of the best Mexican muralists, has done monotypes with Edition Julie Sylvester, which also publishes German artist Günther Förg. Smith's large monotypes, which feature central figures painted over with numbers, odd shapes and heads, sell in the $5,000 range. If you want a Francesco Clemente from the group of 108 self-portraits he showed at Sperone Westwater gallery in 1986, you'll have to pay a little more: The going rate is about $16,000.

Meanwhile, dealers and print publishers continue to extol the virtues of, and the many ways of looking at, monotypes. "They are a popular medium for corporate collectors and beginning collectors," says Pamela Auchincloss, "as they are unique works and affordable." Brooke Alexander, who publishes prints and shows Richard Bosman, among others, values the ultimate impromptu quality of the medium. "In Degas monotypes, for instance, there's an intimacy, a fluidity, even a wonderful awkwardness," points out Alexander. "Once you work with a printer, it becomes more formal—there's something about prints that's very deliberate. You can't be deliberate with monotypes." Susan Lorence of the Lorence Monk Gallery says, "In the current market, monotypes are particularly interesting because they combine the qualities of unique works, especially drawings, with the accessibility of works in edition. Although monotypes by Jasper Johns are rare and expensive, those by other artists are more reasonably priced, more in line with print prices than drawing prices."



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THE GAINSBOROUGH STUDIOS

Preserving the Individualistic Spirit of a Historic Cooperative

By Christopher Gray

IF, AS IS OFTEN HELD, a private house and its occupants jointly form a personality, then an apartment building must be considered an ecology—a complex balance between living things and geography, real estate and design. New York is a network of such ecologies, where each multiple dwelling has a distinctive character that goes beyond mere physical appearance. The 1908 Gainsborough Studios on Central Park South is one example. Built at least nominally as studios for artists, it was designed in an unusual style that draws gasps from first-time passersby, and it shelters a select group of New Yorkers in unique comfort.

In the first decade of the twentieth century the cooperative studio building was the breaking thing in New York real estate. Established artists would pool their money and

BELOW: A 1908 photograph shows the Gainsborough Studios on Manhattan's Central Park South when first constructed as an early cooperative building. Designed by Charles Buckham, who later joined the renowned architectural firm Carrère & Hastings, the building was developed by three academic artists and a businessman. Today the Gainsborough's co-op board and residents are a small group of New Yorkers who opt for studio-style living and care about preserving the historic building.





BILLY CUNNINGHAM

The Gainsborough's brick-and-limestone façade has been recently refurbished, clearly displaying its Renaissance-inspired ornament. ABOVE: At the center is a colorful vertical strip of geometric tile decoration. BELOW: The central niche features a bust of the 18th-century English painter Thomas Gainsborough.



BILLY CUNNINGHAM

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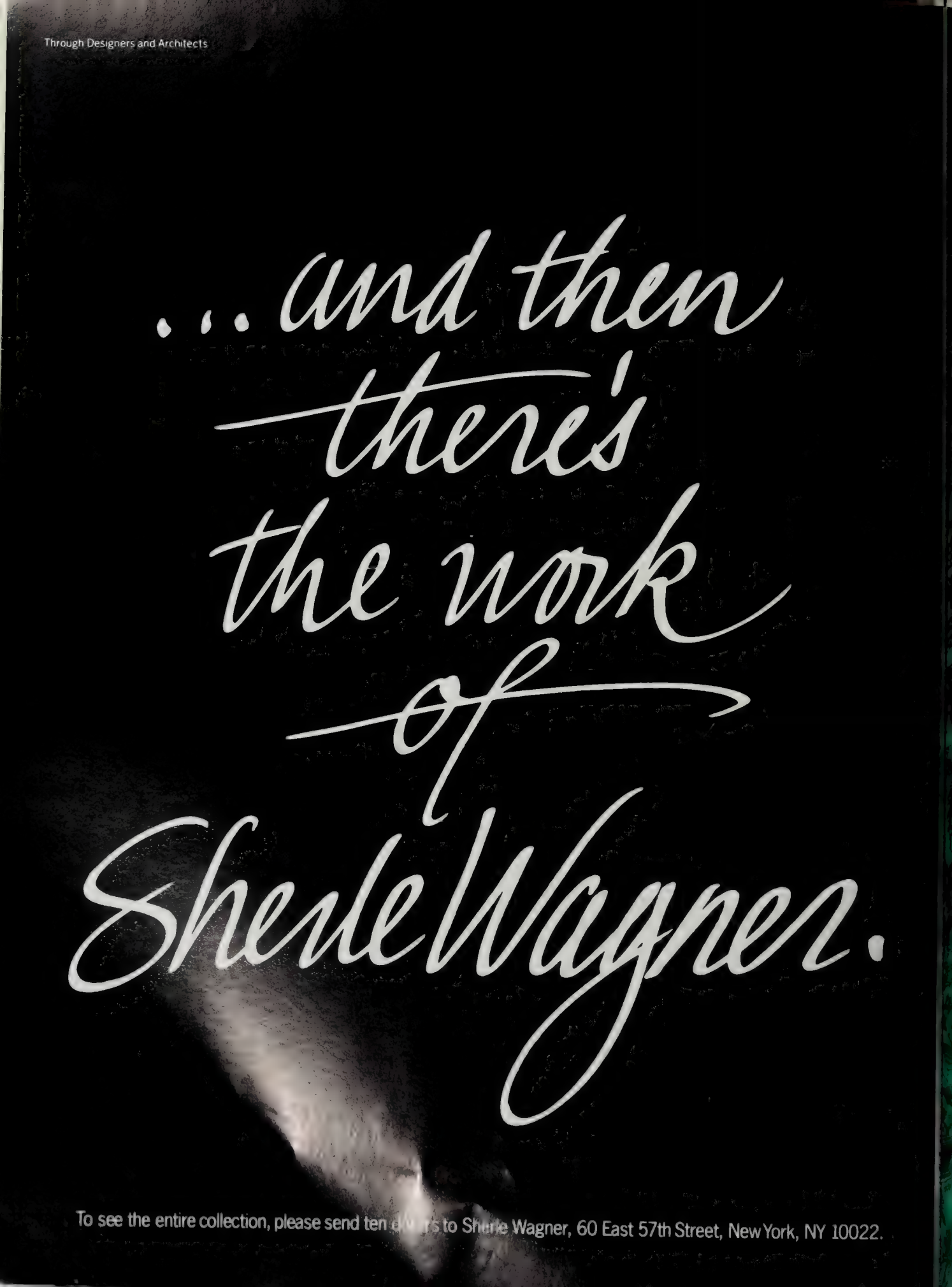
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Preserving the Individualistic Spirit of a Historic Cooperative
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FELICIANO

ABOVE: The Gainsborough Studios continue to be inhabited by artists, including Surrealist painter Enrico Donati, who chose to drape and limit the north light in his studio to work with artificial light.

RIGHT: An actress and director keep a pied-à-terre in the building. Mirrored walls in their apartment, which was designed by Renny B. Saltzman, amplify the space and the light from the windows.

BELOW: Architects Billie Tsien and Tod Williams occupy a ground-floor space, where their main studio, with a high coffered ceiling, was once the communal club room of the Gainsborough Studios.



JAIME ARDILES-ARCE



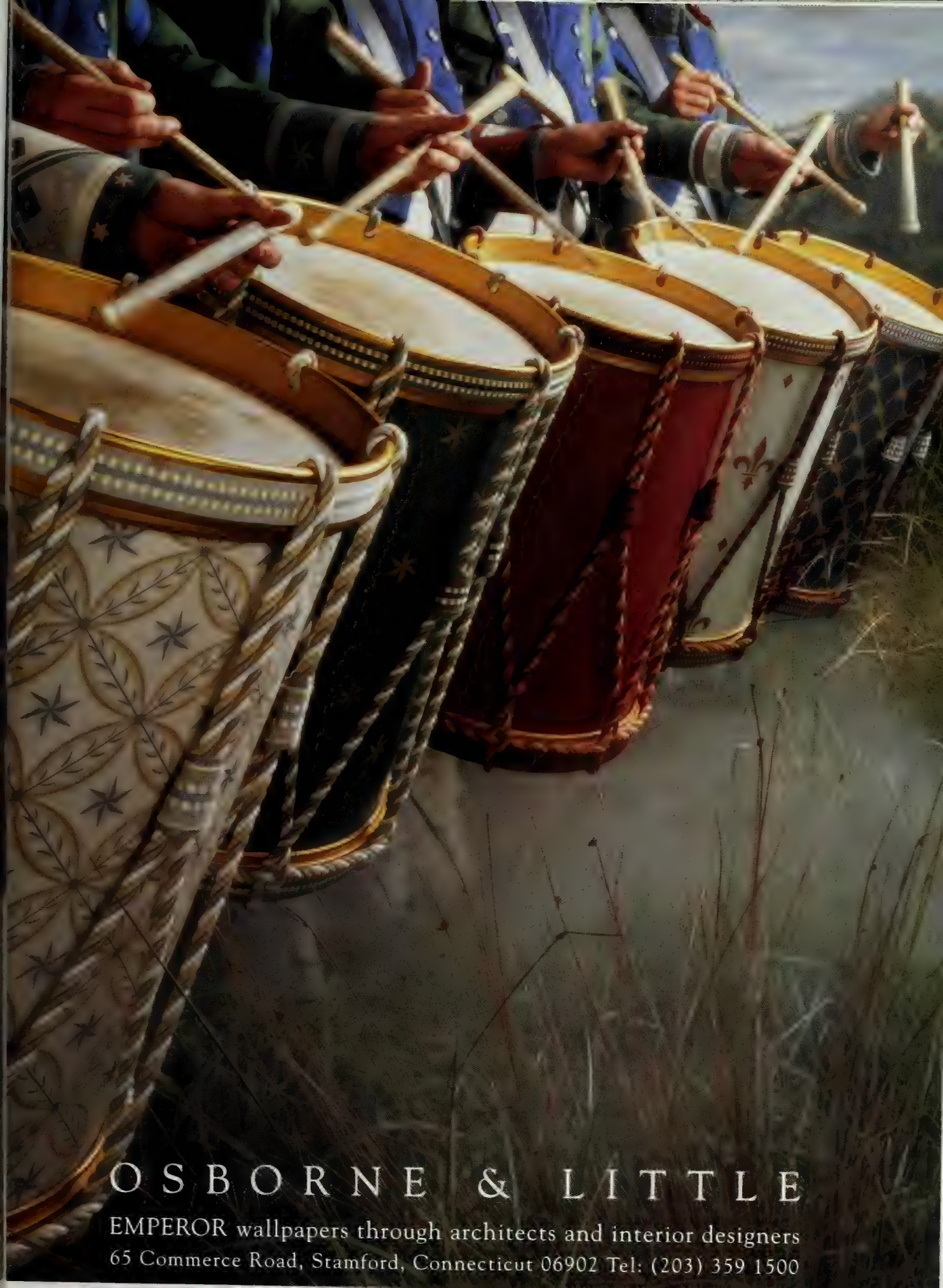
BILLY CUNNINGHAM

put up an apartment house with double-height studio spaces, a housing type that speculative builders considered too marginal to bother with. Most such efforts were cooperative, and at the end of construction the investors would recoup their investment through sales, and take as their profit apartments for themselves. In the New York of the American Renaissance there was no shortage of artists rich enough to support this cottage industry, and their ranks were swelled by those whose need for north light and studio space was more personal than professional.

The Gainsborough's four promoters included three academic artists, August Franzen, Colin C. Cooper and Elliott Daingerfield, and Barron G. Collier, a businessman. Together they bought a plot on Central Park South, already an established boulevard of apartment buildings and two blocks from the artistic center of Fifty-seventh Street, with Carnegie Hall, the American Fine Arts Society and other institutions. A conventional mansion on Fifth Avenue could, at best, offer a good view of the first line of trees in Central Park, but a tall building permitted spectacular vistas: At the Gainsborough, the park stretches out far north like a vast front yard.

The syndicate's architect, Charles Buckham, used the established plan for such studios—double-height rooms facing north onto Central Park, and two levels of normal rooms at the other end of the building. Although the initial tenant owners varied their own plans, the typical front apartment had one or two bedrooms overlooking—from balcony level—the studio itself. To evade certain building restrictions, the Gainsborough was at first operated as an apartment hotel, with a huge club room, lounge, dining room and kitchen on the lower floors. Tenants could also

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continued from page 102


BILLY CUNNINGHAM

LEFT: Architect Buckham pioneered the interlocking studio plan that gives the Gainsborough its unique spaces. One resident reduced the design to its basic structure, adding only a stone floor from a French castle.

BELOW: A former president of the co-op board is James F. Trees, who collaborated on the restoration of the lobby. Today, it features a Stickley bench, a tile floor, and plain wood and patterned molding.


BILLY CUNNINGHAM

call for their meals to be delivered to their rooms, although the inevitable dissatisfaction with central cooking gradually converted each apartment's serving pantries into cramped but serviceable kitchens.

A typical rental apartment house of the period was loaded with phony show—big, cheaply done marble lobbies, elaborate, mass-produced mantelpieces and parquet and inlay floors. But those in the market for cooperatives considered such buildings amusingly vulgar. Instead of cascades of marble, the Gainsborough's lobby is muted red-and-black tile with plain plaster walls. Instead of a vast space where liveried hallboys tripped over each other, the Gainsborough's lobby is little more than a corridor, designed for minimum ostentation, minimum steps and minimum servants. Instead of fancy-fake apartment finishes, the Gainsborough's apartments were plain, with strip floors, simple oak and mahogany woodwork, and understated Arts and Crafts–style fireplaces.

If the interior was plain and unassuming, the façade was calculated to astonish. Above the main entrance portico rests a portrait bust of Gainsborough—Franzen's favorite painter—flanked by a giant classical frieze of figures holding lyres, palettes, horns and similar items. The frieze and bust of Gainsborough were designed by Isidore Konti, a friend of the promoters' who was just finishing some relief sculpture for the Astor Hotel when he got the Gainsborough commission. Above the frieze rise seven pairs of great studio windows with handsome classically styled centerpieces and, on the top third of the building, a field of striking geometric mosaic decoration in brown, purple, olive, red a[illegible]. There is no other building even remotely like it in N[illegible].

The first coh[illegible] Gainsborough tenants did include artists, like realist [illegible]r William Ordway Partridge and


BILLY CUNNINGHAM

ABOVE: In the apartment Trees renovated for himself with Tod Williams's assistance, he re-created the feeling of the original Gainsborough interiors with a strip oak floor, oak paneling and simple furnishings.

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Preserving the Individualistic Spirit of a Historic Cooperative

continued from page 104

painter Montague Flagg. But it also attracted bankers, doctors, insurance executives and writers, and this balance remained fairly steady for the next half-century. But as academic art retreated under the advance of bohemian abstraction, the preferred artist's studio became a loft, a factory, a bare space—certainly not an haute bourgeois co-op. By the 1960s, artists were the exception in the building.

There are indeed artists still in the Gainsborough, such as Enrico Donati and Xavier Gonzalez. But now there is a broad middle ground of people in the arts, plural. A well-known collector and philanthropist has one of the most striking apartments, designed by Howard Barnstone. She has broken through two side-by-side front studios to create one huge space. Although unified by an ancient limestone floor taken from a castle in France, the rooms are quite different. One side is all white-painted brick, with a plain masonry stair to the balcony without a baluster—like a sunny Greek hill dwelling. The other side is like a museum courtyard, with simple modern furniture, tall trees and an exquisite collection of primitive and early-twentieth-century art.

The apartment of a celebrity couple—an actress and a director—is also fairly modern, but more finished, and uses a device often repeated in the Gainsborough. As if the high, nearly cubic space is not striking enough, an entire wall is mirrored, and it is difficult to tell where apartment ends and reflection begins. Harold Honig, active in education and philanthropy, has taken the more historic approach in his apartment, which is full of the tapestries, art objects and Edwardian furniture typical of original studio decoration. Sometimes the changes, while seemingly minor or fussy, are in fact indicative of the care that the Gainsborough inspires in its owners. James Trees, a former president of the board who now divides his time between Utah and Sagaponack, didn't like the sound the water made when his tub was filling—and relocated the faucet. "It's a challenge to adapt those spaces," says Trees, who had extensively renovated his own apartment and headed the move to restore the lobby to its original state.

Many apartment buildings in New York have dentists or doctors in their ground-floor spaces, but the Gainsborough has architects Tod Williams and Billie Tsien. "The design was to have very independent spaces with few people servicing the building," Williams says. "It's more like a loft than an apartment house. And it's full of idiosyncrasies."

One aspect peculiar to the building is the view itself. The typical Central Park prospect, from either Central Park West or Fifth Avenue, is a line of buildings on the opposite side, only three blocks away. But the Gainsborough faces north, with the opposite buildings nearly invisible, three miles away. "The park just sweeps out forever in front of you; it's unlike any other view in New York," says the actress. At the same time, the near-public character of Central Park South, a street of hotels, makes the Gainsborough's residential spaces seem, by comparison, closed in and homey.

Residents of the Gainsborough follow their interests of travel and art, and the halls have a silent quality, like those of a genteel apartment house in a busy European metropolis. Everyone is cordial, but the separate paths leave a certain distance between the tenants. "The Gainsborough is like a series of individual secrets," says architect Williams. "It is full of people with artists' sensibilities, and that means there are other people inside that you don't necessarily get to know."

"It's true that nobody socializes there," adds Trees. "But there's a good feeling in the building and a very eclectic group of people. In New York there's the East Side/West Side thing; but at the Gainsborough you're not on the East Side, not on the West Side—it's a slightly bohemian middle ground."



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DAN LA VIGNE

COVER: Buildings from all periods of New York's history form the backdrop at Pier 16, part of the South Street Seaport Historic District in lower Manhattan. Photograph by Jon Ortner.

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TRAVELS



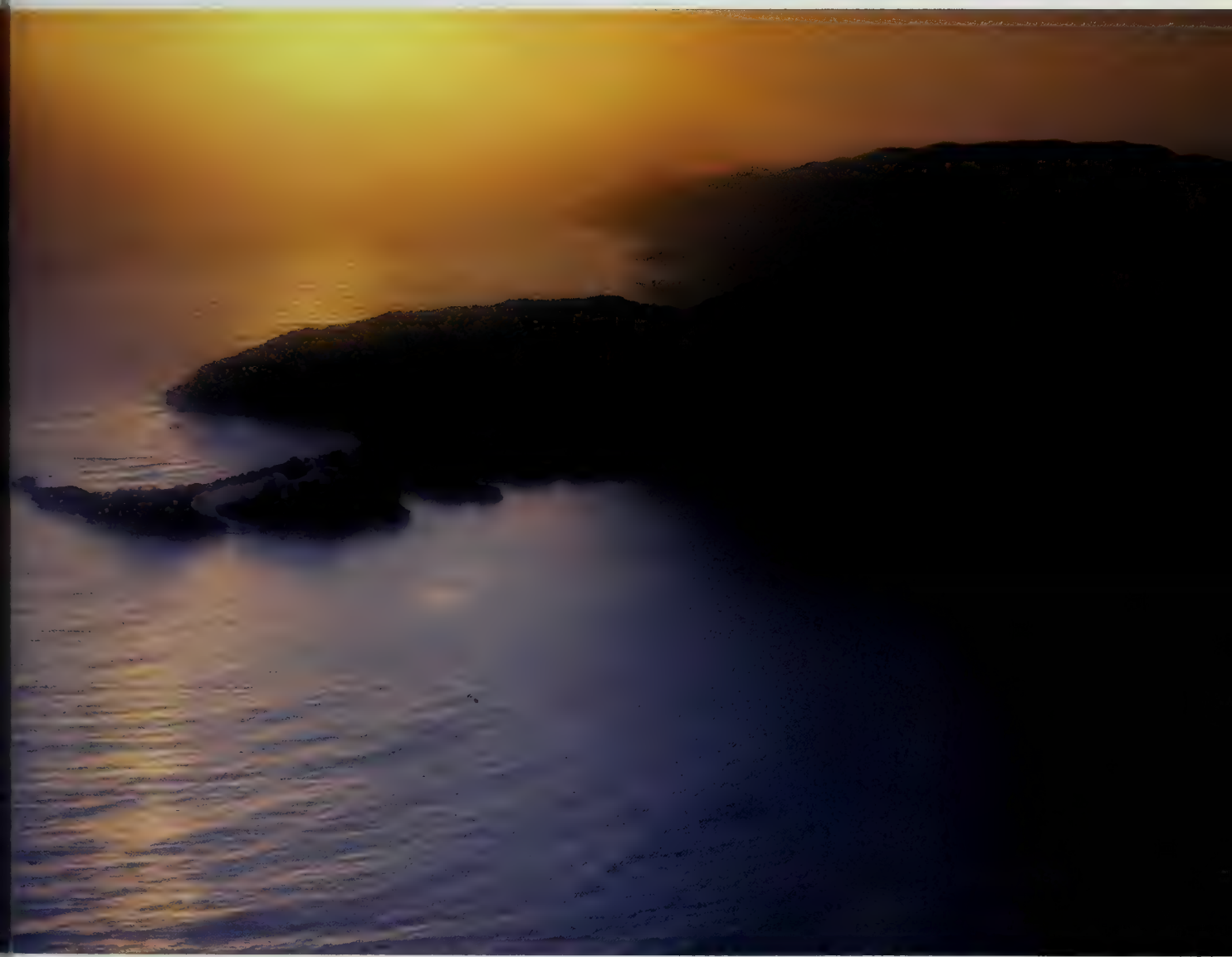
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THE NEW YORK BOTANICAL GARDEN AT 100

BY BRENDAN GILL

The New York Botanical Garden, which is currently celebrating the centennial of its founding, occupies a two-hundred-and-fifty-acre site in the upper Bronx that boasts—of all unexpected natural wonders in the largest and most ruthlessly built-up of American cities—a remnant of the dense, dark-green hemlock forest that greeted the first European explorers to set foot upon our shores. If this precious bequest from the past has survived largely unscathed, it is thanks in part to its location within a portion of the city that many New Yorkers are unfamiliar with. And this lack of familiarity may well be an expression of a singular form of snobbery, to which I have given the name of islanders' pride.



PHOTOGRAPHY BILLY CUNNINGHAM

The New York Botanical Garden, an unexpected oasis in the heart of the Bronx, is currently celebrating its centennial year. RIGHT: The Enid A. Haupt Conservatory contains 11 galleries showcasing a variety of plants and climates. Its glass rotunda was inspired by the Palm House at Kew Gardens in England.



ABOVE: Colorful banners that announce tours and other points of interest drape the Beaux Arts Museum Building, the center of all the garden's activities. First opened in 1900, the refurbished limestone structure includes a world-renowned library and herbarium.

The fact is that we citizens of New York are, for the most part, islanders—the city is attached to the continental United States only by the borough of the Bronx, with the other four boroughs (Manhattan, Brooklyn, Queens and Staten Island) floating in the embrace of the illimitable Atlantic. Like the residents of many islands from Mount Desert to Key West, we tend to dismiss the 240-odd millions of Americans who dwell on the mainland as "off-islanders," which is to say as poor wretches unacquainted with the advantages of living continuously at sea. I am sorry to say that this prejudice extends, quite unjustly, even to inhabitants of the Bronx, who, though in every respect authentic New Yorkers, are thought to bend their hopes and dreams in a landlubberly direction, toward the green hills and dales of their immediate neighbor to the north, opulent Westchester County.

In geographical terms, there happen to be plenty of attractive green hills and dales right in the Bronx it-

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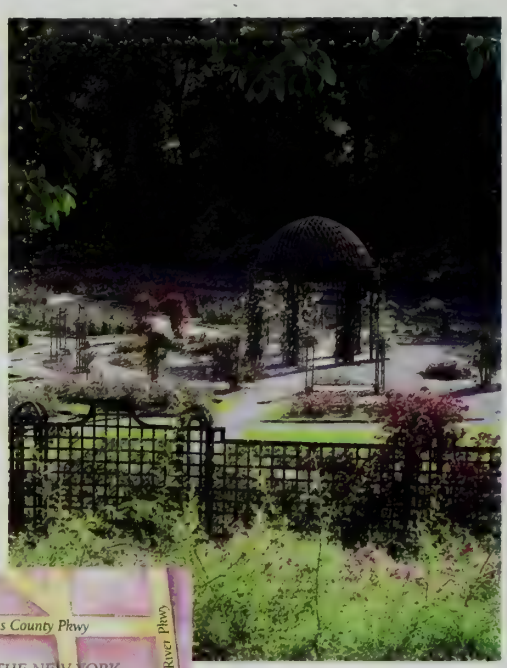
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UNITED AIRLINES

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The garden, a 250-acre enclave with pedestrian paths, is now closed to cars. Its grounds include such attractions as a perennial garden and a 40-acre wilderness area that is one of the last remnants of New York City's primeval forest. LEFT: A pavilion, which was designed by architect Hugh Hardy in 1990, provides visitors with a place to rest.



self, some facing the noble sweep of the Hudson River and others bordering that humblest of streams, the Bronx River. Narrow and shallow and lacking a conspicuous place in history, the Bronx River nevertheless carries the distinction of being a true river, with a spring-fed source and a substantial watershed; unlike the East River, the Harlem River and the lower reaches of the Hudson, it is no common estuary, no mere salty arm of the sea. And it is upon the rocky banks of the Bronx River as it threads its way through the New York Botanical Garden that the primeval hemlock forest rises in majesty to a great height against the sky. When we walk its woodland paths, we follow in the footsteps of those native Americans who fished and hunted there in the seventeenth century; we are also within sight of the old stone mill in which, a hundred and fifty years later, Pierre Lorillard ground tobacco into snuff (sweetening it with crushed



TOP RIGHT: Dedicated in 1988, the Peggy Rockefeller Rose Garden was originally created in 1916 by noted landscape architect Beatrix Jones Farrand. Eighty-three rose beds fan out from a central gazebo. ABOVE: The garden is accessible by the Pelham, Bronx River and Henry Hudson parkways.

It is upon the rocky banks of the Bronx River that the primeval hemlock forest rises in majesty to a great height against the sky.

rose petals from his nearby garden) and so mightily enriched himself and his descendants.

Speaking of the rich and giving credit where credit is due, I take note of the fact that the garden was founded by a group of men who were at the time the most unabashedly audacious of our robber barons—among them, J. Pierpont Morgan, Cornelius Vanderbilt II, Andrew Carnegie and John D. Rockefeller. It was a gifted and learned young Columbia College botanist named Nathaniel Lord Britton who talked these hard-boiled businessmen into backing an institution the lofty purpose of which, according to its charter, was "the collection and culture of plants, flowers, shrubs, and trees, the advancement of botanical science and knowledge . . . the exhibition of ornamental and decorative horticulture and gardening; and for the entertainment, recreation and instruction of the people." A tiny man, said to weigh 106 pounds with his beard and 100 pounds without it, Britton ran the garden like a benign tyrant until his resignation

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"Those who know us, love us."

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in 1929. By then it was deservedly world-famous; the robber barons had earned our gratitude.

On a knoll close to the main gate of the garden stands the Museum Building, opened in 1900: A big limestone structure, pillared and domed in grandiose neo-Renaissance style, it contains a visitors' information center, a gift shop and bookshop, a library and a vast herbarium. On a recent visit to the building I asked to see where the herbs were growing and in doing so revealed my ignorance of the meaning of the word *herbarium* as it is used by professional botanists. To them, it stands not for a place in which herbs are grown but for a collection of preserved plants of all kinds. The collection at the Botanical Garden numbers something over five million specimens, gathered from everywhere in the world and including plants picked up by Captain Cook on his first voyage to the South Pacific in 1768 and by the Lewis and Clark expedition to the Pacific Northwest in 1804. More than 125,000 of the specimens housed in the herbarium are plants that botanists have named and described for the first time. (It has been estimated that 95 percent of existing plants have yet to be thoroughly investigated.) Among its other duties, the staff assists individuals, corporations and government agencies in identifying useful, harmful and illegal plants.

Botanical research is of the greatest importance in a number of different fields, ranging from lifesaving medicine to money-making commerce. Much of the garden's research takes place at its headqu[illegible] in the Bronx; other research i[illegible]t at the garden's branch [illegible]rts of Millbrook, New [illegible] tate of almost two t[illegible] belonged to the la[illegible] Mary Flagler Cary a[illegible] boretum bearing her [illegible] to the public. Since its first field expedition—to Puerto Rico, in 1898—the garden has conducted over eight hundred expeditions, traveling to every continent, in order to study individual plants as well as entire ecosystems. In recent years, examination of the characteristics and potential usefulness of plants has become a race against time; the unprecedented increase in the world's population has led to an ever-diminishing amount of wilderness, and the consequent defiling of the environment is likely to cause plants to become extinct that might otherwise have mitigated the harshness of life for millions by serving as sources for food, fuel, clothing and building materials.

Still, to most of the five or six hundred thousand of us who visit the New York Botanical Garden every year, it offers something simpler and easier to grasp than the diversity of its scientific investigations, valuable as they are: It is a magic carpet that delights the eye (and often the nose) with ravishing displays of plants and trees throughout every season—in spring, daffodils, azaleas, primroses and lilacs; in summer, roses, wisteria, clematis, rhododendron and daylilies; in fall, coreopsis, asters, chrysanthemums, fruits and foliage; and in winter, the varying greens of pines, firs and holly. A favorite goal of strollers through the garden is the Enid A. Haupt Conservatory, an immense white-painted glass-and-cast-iron structure, opened in 1902 and modeled after Joseph Paxton's original greenhouse for the duke of Devonshire, at Chatsworth, which dates back to 1840. Its central dome, which was inspired by the Palm House at Kew Gardens, is ninety feet high and contains palm trees that reach up and brush its vaulted roof.

> Five or six hundred thousand visit the garden every year.

On the occasion of the visit that led [illegible]e to betray my ignorance of herbaria, a garden in the manner of the celebrated English landscape designer Gertrude Jekyll had just been installed in the conservatory as one [illegible]f a series of temporary centennial exhibitions. The borders of what might have been a paved walk leading to some ancient Tudor house of the sort one imagines coming upon by chance in the depths of the English countryside were filled with drifts of multihued flowers, mingled together with a suave pretense of randomness—a veritable catalogue of Miss Jekyll's favorite annuals and perennials, including snapdragons, sweet william, nicotiana, delphiniums, poppies, pansies and lavender.

Over the past couple of years the president of the garden, Gregory Long, has restricted private motor vehicles to parking areas just within the main gates and has installed a new tram system, which makes an unwearying twenty-minute circuit of the garden's serpentine roadways. Adding a note of summery high spirits are several latticed pylons and pavilions, designed by the architect Hugh Hardy and set at key points throughout the grounds. These decorative painted pylons offer useful information to visitors seeking to make their way from one to another of the garden's crown jewels—the T. H. Everett Rock Garden, say, or Twin Lakes, or the Peggy Rockefeller Rose Garden.

The once-austere approach to the Museum Building has been given a welcomely Parisian air by the introduction of a café terrace overlooking a grand allée of tulip trees: Beverages and simple meals are served from twin pavilions on the terrace, and whenever I am lucky enough to find myself comfortably embowered there, I fantasize that a corner of the Bronx has somehow transformed itself into the Bois de Boulogne. Long ago, the poet Thomas Edward Brown wrote, "A Garden is a lovesome thing, God wot!" and I wot it as well, silently emending Brown's text by replacing his "A" with "The New York Botanical."

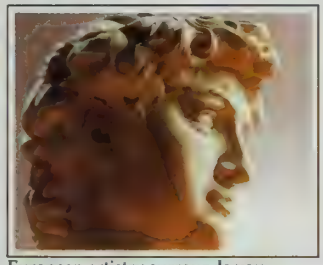
In general, the New York Botanical Garden is open Tuesday through Sunday year round. It is closed Monday, except for holidays. Regular garden hours are 10–4. In April through October, weekend hours are 10–6.

Please call for information, directions, and days and hours for the conservatory and individual gardens. The New York Botanical Garden, Bronx, New York 10458; (212) 220-8700.



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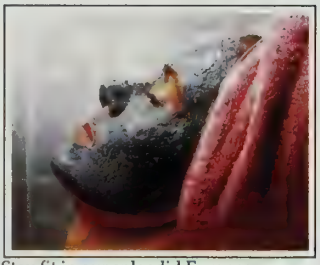
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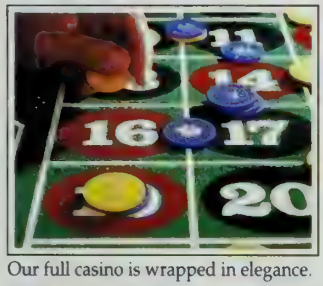
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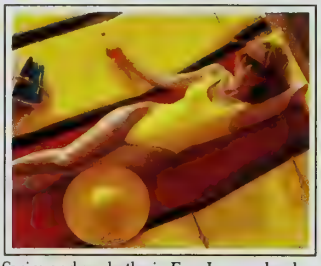
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THE ST. REGIS REBORN

Manhattan's Legendary Hotel Is Back with a Splash

TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY ANTHONY P. ALBARELLO



RIGHT: The Beaux Arts façade of the St. Regis, designed by architects Trowbridge and Livingston for Colonel John Jacob Astor in 1904, rises dramatically above Fifth Avenue. A three-year restoration of the landmark hotel was completed this fall.

BELOW: A trompe-l'oeil sky and mural niches with mythological scenes painted by Zhuoshu Liang decorate the Astor Court, a new tea lounge that was created in the hotel's 1927 wing. Marble balustrades, columns and floor add to the space's grandeur.



Before its painstaking renovation and much-heralded reopening this fall, the St. Regis hotel wasn't exactly dowdy. But in spite of its glamorous location at Fifty-fifth Street and Fifth Avenue, it had lost its cachet. Compared to the hotels farther uptown, such as the Carlyle or the Mayfair Regent, it was no longer the place to *be*, much less the place to *stay*.

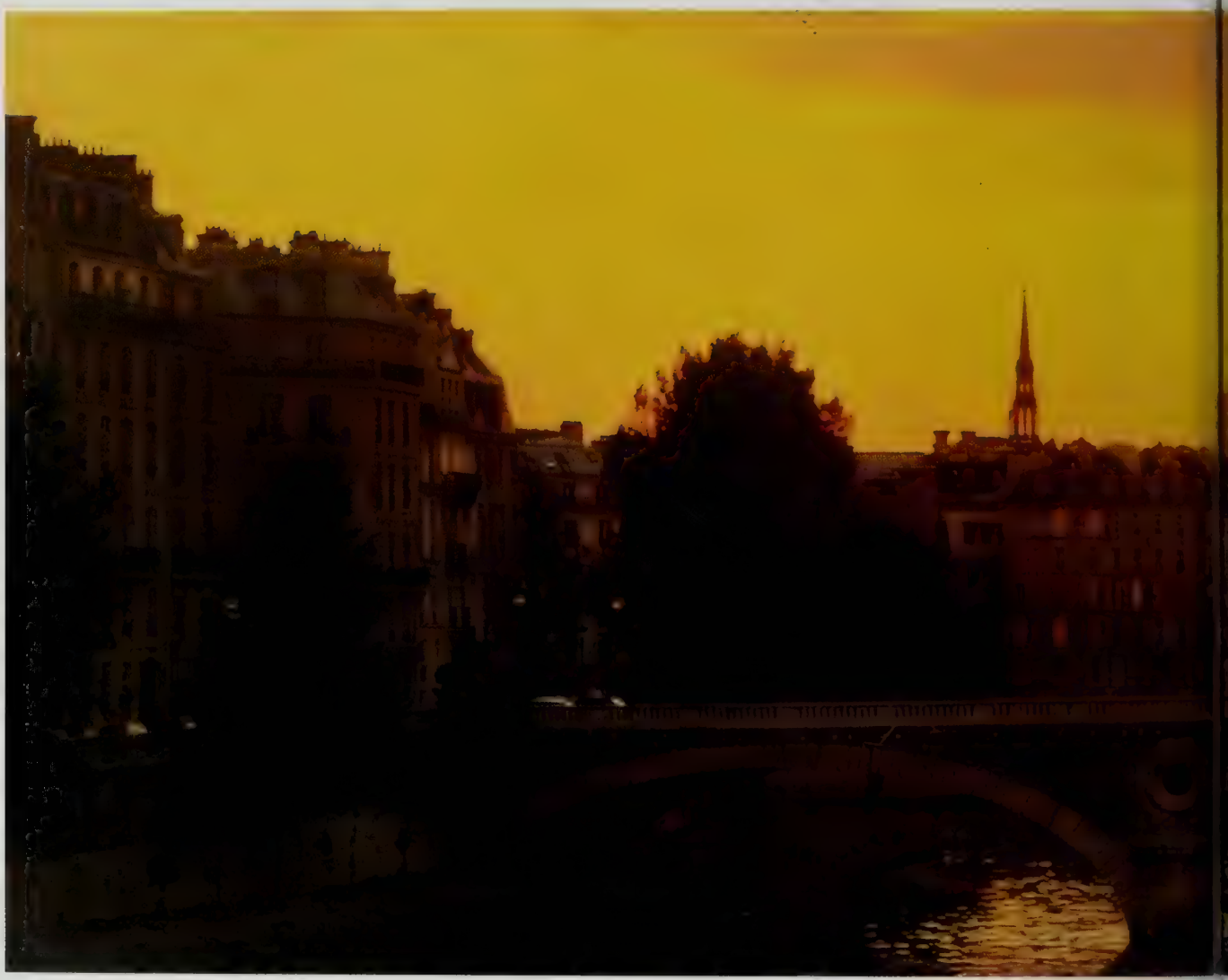
At the beginning of the century the St. Regis was the hotel of choice in Manhattan. When architects Trowbridge and Livingston completed the eighteen-story Beaux Arts–style tower in 1904, *The Architectural Record* proclaimed that the hotel "establishes a new and higher standard for the construction and decoration of hotels in [the] city." The magazine confidently conjectured that the St. Regis's superiority probably extended worldwide, noting, "It is intended for a class of people who want absolutely the best quality of hotel accommodation,

continued on page 122

OPPOSITE: The Cognac Room, an intimate conversation area off the lobby, is distinguished by a chandelier and fireplace that are original to the hotel. The cornices are decorated with 22-karat gold leafing. Cowtan & Tout solid-color chair fabric. Armchair and sofa upholstery, Kravet. Clarence House draperies.



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The ground floor was rearranged to include a reception area, a restaurant, a bar and two lounges. ABOVE: Stairs lead from the lobby to the cherrywood-paneled King Cole Bar, which was named after the famous 1906 Maxfield Parrish mural now installed behind the bar. It was commissioned for Astor's Knickerbocker Hotel and has hung in the St. Regis since 1935.

and who do not mind paying for it."

In those days, the wealthy often kept large country places and took suites of rooms in well-appointed hotels for their city dwellings. By the turn of the century, New York's dazzling concentration of fortunes from financial, shipping, transportation and manufacturing enterprises had generated a sophisticated elite who emulated English and European living patterns. The hotel's founding owner, Colonel John Jacob Astor, catered to that elite by filling the St. Regis with sumptuous antiques, European tapestries, Oriental rugs and Istrian marble. Small wonder that within a few decades, the ultrachic of the cultural and social worlds that mixed in New York would choose to stay there: Mary Pickford and Douglas Fairbanks in the twenties, Marlene Dietrich in the thirties and forties, and Cecil Beaton, who designed the suite he occupied. And, of course, there was Salvador Dalí, who kept lodgings there for twenty years.

Now ITT Sheraton, with Brennan Beer Gorman/Architects, Brennan Beer Gorman Monk/Interiors, and Graham Design, has set about to restore the St. Regis's faded luster, literally and figuratively. The team has just finished a three-year renovation that makes a serious bid to recapture the lofty status the hotel was accorded by *le tout New York* for so many decades.

Architect David Beer notes that as he proceeded with the project, he kept running into New Yorkers "who had strong feelings about the St. Regis and its history." Beer, Jinnie Kim of Graham Design and the rest of the design team, he says, found it was "an enormous responsibility to take the hotel apart and start all over again."

Not only are the new or restored rooms lavish, but the hotel's services are geared to be as personal as possible. There is, for example, a butler on every floor to attend to guests' smallest needs. An "executive business center," now obligatory in many hotels, comes with a private office, secretaries, word-processing and fax services. The hotel also has a health club, with saunas, a gymnasium and massage rooms.

The ground floor offers the first hint that something significant has occurred. The architects decided to give the spaces a "center" by designing the atriumlike Astor Court tea

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Visitors to the St. Regis may not be certain where the brand-new portions begin and the existing polished-up sections end.

lounge in the 1927 wing to the east of the restored check-in lobby of the 1904 building. In order to make the Astor Court appropriately gracious, they raised its ceiling and had it adorned with trompe-l'oeil clouds.

New walls, pillars and ceilings were needed in addition to the wood, metalwork and marble that had to be replaced. "Every single thing in the hotel is new except for the actual lobby area where you check in, and half of the second floor," says Beer. On the second floor, the architects and designers brought the Versailles Room back to its original splendid state. They also restored other second-floor rooms bearing ornate mahogany, oak and walnut boiserie.

In the process of refurbishing and refinishing the old spaces, the hotel has given the robustly rendered Maxfield Parrish mural *Old King Cole* a stylish setting in the relocated King Cole Bar. And the St. Regis Roof, the historic venue for many spirited soirées after it opened atop the new hotel wing in 1927, was redone so that its fantastic Baroque-style coved ceiling would stand out.

Visitors to the St. Regis may not be certain where the brand-new portions begin and the existing polished-up sections end. The generous use of twenty-two-karat gold leaf to outline the moldings and trim, and the reliance on four different marbles from quarries in Italy, are intended to blur such distinctions. "We didn't want the interiors to look as if they had been done yesterday," says Jinnie Kim. Her firm was in charge of selecting the colors, fabrics and furniture for the hotel as well as designing the architectural treatment of some of the public rooms.

In the Astor Court and Lespinasse restaurant, Graham Design had the wood paneling, pilasters and delicate Louis XV– and Louis XVI–style furniture painted a creamy color to impart a light, fresh air. The firm created receding arches, alcoves and vestibules so the perimeter of the space provides the clusters of dining tables with a sense of intimacy. Graham Design paneled the King Cole Bar in cherrywood to heighten the orange tones of the mural and furnished it with nineteenth-century French tub chairs.

A small sitting room on the other side of the Astor Court presents an entirely different character. Now known as the Cognac Room, the space had its handsome, dark mahogany paneling, vaulted ceiling, chandelier and boldly carved marble mantel still intact from the original hotel. They were restored, and then new silk damask draperies, and a sofa and chairs with tapestry-patterned cushions were selected to enhance the stately but cozy parlor.

These one-of-a-kind spaces give the St. Regis its particular character, as do the "designer suites" the hotel had created for guests who wish to have unique—and lavish—accommodations. Easily the most colorful of this group is the Tiffany Suite, designed by John Loring, senior vice-president and design director for Tiffany's. Loring had turn-of-the-century "palace" hotels in mind. "Hotel guests don't want to pay money to feel homey," he maintains. "They



Lespinasse, the hotel's new French restaurant, was fashioned from what had been the Iridium Room, where patrons were once entertained by Emil Colman's band. The Louis XVI–style décor reinforces the quiet luxury created by the room's classical proportions.

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The number of accommodations was reduced in order to make the rooms, suites and hallways larger. As a special service, there is now a butler on each floor to tend to guests. ABOVE: A Chinese 1920s rug and a large screen heighten the Oriental theme of the St. Regis Suite, one of three special designer suites. JAB drapery fabric. Sofa and chair fabric is from Schumacher.

want a sense of event, with suites that are glamorous and exciting and, of course, ultimately and totally luxurious. 'Home' they are not—unless you live in The Breakers in Newport."

Another suite, designed by the high-fashion house of Christian Dior, is, not surprisingly, more French in tone. The colors are more subdued—pearl gray and ivory, Dior's signature palette. With Louis XVI–style furniture and damask walls, the suite's interior exudes an understated European elegance.

The St. Regis Suite was infused with Oriental motifs by Graham Design, which was also responsible for the decoration of the five-room Presidential Suite. In the living room of the St. Regis Suite, a 1920s Chinese rug, a nineteenth-century Burmese dancing



RIGHT: The five-room Presidential... recalls a traditional English country h... Its library is decorated with mahogany pan... eling. Baker tables, desk and side chairs. Henredon tapestry-covered sofa. Genje rug

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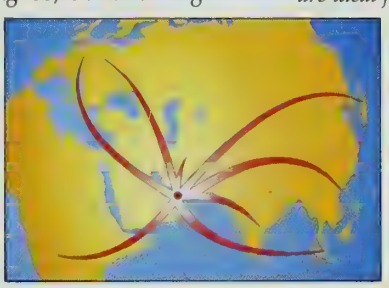
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RIGHT: The bedroom of the Tiffany Suite was re-created in a turn-of-the-century Louis XV Revival style in keeping with the hotel's architecture. French faience lamp and porcelain vase are from Tiffany's.

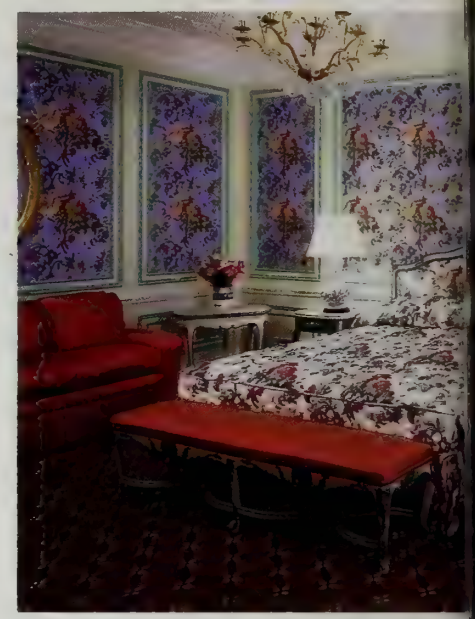


figure and a custom Chinese screen lend an exotic aura. On the other hand, the firm's treatment of the Presidential Suite is more traditionally American, with strong homage paid to the look of English houses.

Fifty-two of the 365 guest accommodations are suites. When the St. Regis was first built, the entire hotel was composed of suites, but after it became clear that short-term visitors would be plentiful as well, the hotel added a wing on Fifty-fifth Street that had smaller single rooms. In the current renovation, architect David Beer enlarged the rooms in the 1927 wing and in the 1904 building added larger marble baths and more fixtures. In order to expand the size of the refurbished rooms, the hotel reduced the number of guest accommodations from 557. "Now most of the rooms are of one class," says Beer.

The owners of the St. Regis were aware that even luxury hotels can get too large and begin to look monotonously similar from city to city and country to country. They decided the hotel would be less susceptible to the feeling of standardization by having a smaller number of rooms and suites, and carefully designed single guest rooms. The singles' twelve-foot ceil-

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BELOW: John Loring, senior vice-president and design director of Tiffany's, was asked to decorate the suite. "I wanted to redo it in the grand tradition of Edwardian 'palace' hotels," he explains. The idea of the dining room was inspired by a London dining and gaming club in the days of the Raj. Tiffany's tabletop furnishings, lamps and breakfront porcelain.





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ings help, of course, but the interior design, which includes new cornice moldings, silk-lined walls, valances and draperies with tie-back sashes, and crystal chandeliers, elevates these rooms to an undeniable level of graciousness. The little things matter. "The great Parisian hotels have tie-back sashes on their draperies instead of pull cords," observes David Beer. "This is a detail that makes a difference in the look of the room."

The hotel will now have a new life and identity of its own. Naturally, with the changes over the years, some of the grander rooms and their furnishings and architectural ornament have been lost. "We couldn't keep the boiserie in the guest rooms," says Beer. "It had been painted over too many times." Long gone, too, is the original dining room fronting Fifth Avenue, with its magnificent domed and gilded ceiling, ornate paneling and large mirror. Gone as well is the Palm Room, with its domed stained-glass ceiling that was located along the south side of the hotel block.

Those original public rooms, which now exist only in photographs, still astound the modern eye accustomed to a sparer kind of luxury. Yet in 1904 *The Architectural Record* found that for all their rich ornamentation, the interiors avoided "the sin of decorative excess." The same holds true of the St. Regis today. As *The Architectural Record* concluded about Trowbridge and Livingston, "The architects have not tried to be original. . . . What they have sought was not novelty or 'individuality,' but propriety of design, excellence of workmanship." The most recent endeavor fits well within that tradition.

Yet the St. Regis is intended to make a larger statement than just one about propriety. "We see the hotel as a reaffirmation of the future of New York," says Beer, a third-generation New Yorker. "It's important to keep up what's best in New York while we try to solve its other problems."

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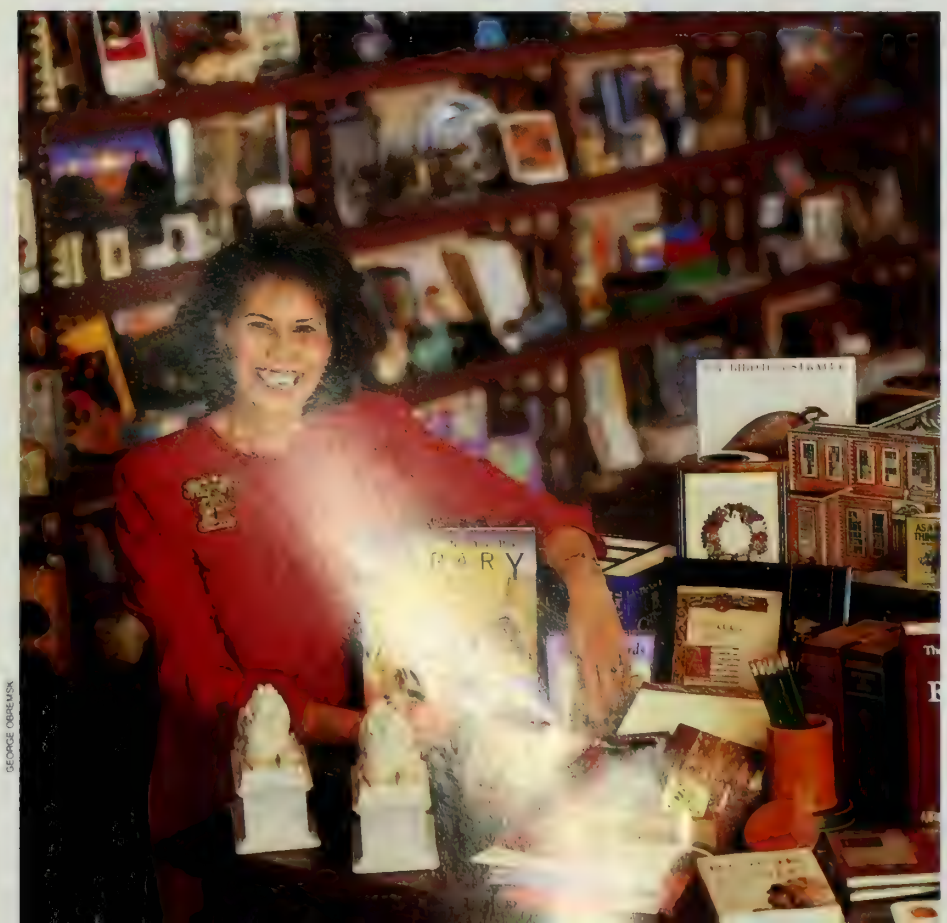
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When Truman Capote penned his novel *Breakfast at Tiffany's*, about a young woman's coming of age in Manhattan, he wasn't just commenting on the luxury of such a glamorous escapade, he was celebrating the miraculous sense of joy one feels on certain mornings when the air is crisp, the streets haven't yet surrendered to the madding crowds and the entire metropolis seems to be a cornucopia of delights just waiting to be savored.

New York native Barbara Goldsmith, author of *Little Gloria . . . Happy*

ABOVE: "Though I was born in Akron, I consider myself a New Yorker," says architect James Stewart Polshek, who is "an absolute regular" at Mythology Unlimited, an eclectic Columbus Avenue shop filled with folk art, toys and objects of popular culture. LEFT: Author Barbara Goldsmith's favorite haunt is the New York Public Library gift shop, which offers books, jewelry and reproductions—"nothing that won't make you happier or better for having acquired it."

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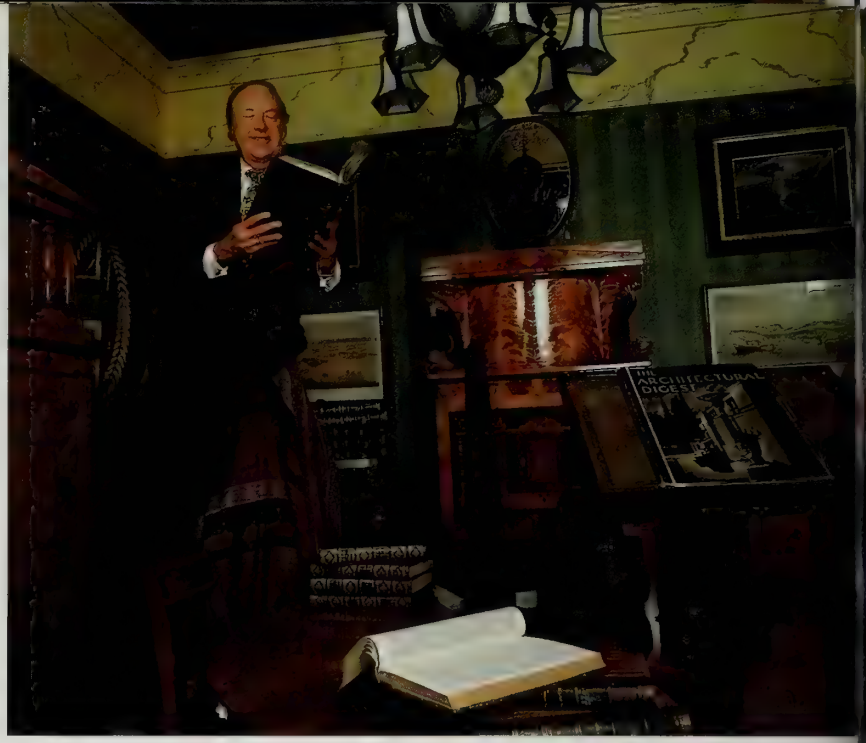
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at Last and *Johnson vs. Johnson*, says, "There is no place like New York for the kind of expansiveness and opening of doors one experiences here. Every day is like a candy box."

After writing each morning in the Frederick Lewis Allen room at the New York Public Library (where she is a trustee and Literary Lion), Goldsmith winds down by stopping at the Beaux Arts library shop, located directly across Astor Hall on the main floor. Recently redesigned by Davis, Brody & Associates, the gift shop is filled with elegant vitrines with bronze detailing displaying Tiffany pendants, botanical prints, crepe-de-chine scarves and marble bookends in the shape of Patience and Fortitude, the two fearless lions that guard the steps leading up to the library's entrance on Fifth Avenue.



ABOVE: Parker Ladd, a director of the Association of American Publishers, frequents Niall Smith's Irish antiques shop in SoHo. "There is a feeling of specialness, of community," in the neighborhood, he notes.

BELOW: Couturier Carolina Herrera says, "There's nothing more agreeable than rummaging around" Arne Schlesch's East Side antiques shop. Says Schlesch, "I am not an American, but I am a New Yorker."



"The library shop appeals to me because it's not like a shop at all," Goldsmith says. "It feels more like you're browsing through a library. And they have the best handmade paper and stationery in the city." That is especially important to Goldsmith, who is a leader in promoting the use of acid-free paper, having established the Goldsmith-Perry Preservation Laboratory at the library.

The most wonderful advantage of shopping there, however, is that every dollar goes to help the library. "I want people to love books," Goldsmith says. "My father came from an immigrant background, and he always told me books and education are the way up and out. And they are. Most Horatio Alger stories have to do with education." By spending wisely at the New York Public Library Shop, one is not just getting a good deal, one is doing a good deal for the city.

If the library shop offers items that open up the mind, Mythology Unlimited, on Manhattan's bustling Upper West Side, stimulates the soul. Akron-born James Stewart Polshek, who has had a long and distinguished career in New York as an architect and as dean of faculty of the Graduate School of Architecture, Planning and



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Preservation at Columbia University, regularly makes a point of dropping by to browse through Mythology's array of rather peculiar games, toys, puzzles, puppets, marbles and authentic folk art from around the globe. A particularly popular item is a juicer in the shape of a spider, designed by Philippe Starck.

"I am one of the great male shoppers," Polshek says. "I am also an inveterate junk collector. Architecture is about childhood. What do architects do but sit on the floor and play with toys, crayons and blocks? Mythology is about growing up."

Open since 1976, Mythology is run by artist Bill Bailey and his partner, Laurie Eichengreen, who see their store as a "visual playpen and 3-D collage." By selling death masks from Sri Lanka, Mexico, Indonesia and Peru next to typical American Halloween masks, Bailey underscores the idea of the collective unconscious.

"The world is so absurd," Polshek says, "that any attempt to make it serious is fruitless." Fortunately for Polshek, Mythology shares his "joy of the absurd."



ABOVE: "New York has the most wonderful little secrets," says designer Naomi Leff. "Whenever I'm doing a project that calls for Americana, I go to Laura Fisher's quilt shop on the East Side."



BELOW: Interior designer Albert Hadley frequents A Smith Antiques on the Upper East Side. "Arthur Smith has a very selective eye," Hadley says. "And the shop is just around the corner from me."

One of the absurdities of life in New York, of course, is the terrible lack of space. The problem is compounded exponentially if one collects books, as so many New Yorkers do, since the city is America's publishing capital. Parker Ladd, a transplanted Vermonter who is a director of the Association of American Publishers and a leader in the fight against adult illiteracy, has more than ten thousand volumes in his Beekman Place apartment. So his favorite shop belongs to Niall Smith, an Irish-born antiques dealer credited by many with having popularized Biedermeier in the United States. Smith found Ladd a "sturdy and solid" eighteenth-century Irish library ladder to help him gain access to his top-shelf titles.

"Niall Smith chooses things that are different," Ladd elaborates. "He specializes in heroic pieces that once filled Irish houses where people entertained on a lavish scale and pre-



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pared great big hunt breakfasts." A peek inside his SoHo shop reveals a gargantuan Irish scagliola urn, a hefty nineteenth-century gilt rope mirror and a mammoth Gothic armoire covered with delicate lace fretwork. "He gets as excited about his merchandise as a potential owner does," Ladd adds. "His good humor is infectious."

Carolina Herrera, the Venezuelan beauty who has taken the fashion world by storm since opening her own highly successful couture house, calls New York "one of the best places in the world to shop," adding, "There is nothing you cannot find here." To illustrate her point, she cites the rare eighteenth-century Swedish furniture she's uncovered at her favorite shop, Arne V. Schlesch Art Dealers. "Arne is the best antiques dealer in New York," Herrera says. "He only buys things that he likes. If they don't sell, that doesn't matter to him. He's willing to live with them."

Working out of a private town house on Manhattan's East Side, Schlesch has been dealing in what he calls "frightfully dear, very rare" Scandinavian and northern European antiques for thirty-three years. Babe Paley and Connie Mellon were frequent customers. His five floors are overflowing with "jolly" Danish Rococo consoles, Gustavian secretaries, Russian Imperial chandeliers and "earthy" Dutch landscape paintings. Among his most unusual treasures is an architectural-style mirror that once belonged to Mozart's widow. "I have a weakness for historical things," Schlesch says.

Though designers flock to New York to find the finest European pieces, it's also one of the best places to find Americana and country antiques. Interior designer Naomi Leff, whose clients include such retail giants as Ralph Lauren, Gucci and Giorgio Armani, is always on the lookout for antique quilts and textiles to soften a showroom or—when doing residential projects for clients such as the Leonard Lauders or Mike Nichols and Diane Sawyer—a bedroom or



ABOVE: Christopher "Kip" Forbes, vice-chairman of Forbes *magazine, browses at A La Vieille Russie, a Fifth Avenue dealer in Russian jewelry and Fabergé objects. "My family has a tradition of collecting," he says.*



BELOW: "I find extraordinary books at Stubbs Books and Prints on Madison Avenue," says Brooke Astor. "It's very charming to go into a store and sit down if you want to—as in an old English shop."



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nursery. "Quilts give a room a sense of history," Leff says.

One source Leff depends on regularly is Laura Fisher, a vivacious collector whose cavernous East Side gallery is fairly bursting with quilts, textiles, paisley shawls, home furnishings and collectibles (including a hilarious set of cookie jars). "Laura Fisher has the best variety of styles at good prices," Leff says. "Many of her pieces are museum quality."

As a former math teacher from New York who quit to follow her dream of studying architecture (receiving her master of science degree in environmental design from Pratt Institute), Leff especially appreciates Fisher's knack for finding antique quilts with architectural motifs and sculptural patterns. Their history fascinates her, too. "Quilt making was the only social color in a very bleak existence," Leff says. Thanks to devoted merchants like Laura Fisher, quilts help brighten the contemporary urban landscape, too.

"New York is the capital of American antiques shopping," states decorator Albert Hadley, renowned for his impeccable taste and classical flair. When Hadley is seeking exceptional pieces for clients, he often drops by A Smith Antiques. Arthur Smith is a designer who was Billy Baldwin's partner for many years.

"Arthur has a highly personal and sophisticated eye," Hadley says. "His shop is somebody's dream of a collection." Hadley first met Smith twenty-five years ago, when the latter was just starting out as an assistant to the dealer Edward Garratt. "I was the one who suggested Arthur to Billy Baldwin," Hadley recalls. Now Smith caters primarily to serious collectors and designers, specializing in pairs and sets of antiques (which are increasingly hard to come by).

A sampling of his showroom re-

continued on page 146



GEORGE OBREMSKI

"Just one of the things that make the Pierpont Morgan Library Book Shop distinctive is the many books from small presses that it offers," says designer Nancy Pierrepont, who finds it the perfect place for gifts. "People don't think of coming here for china, but it has something for every taste, and it's fun to send someone a postcard and a tea cozy."

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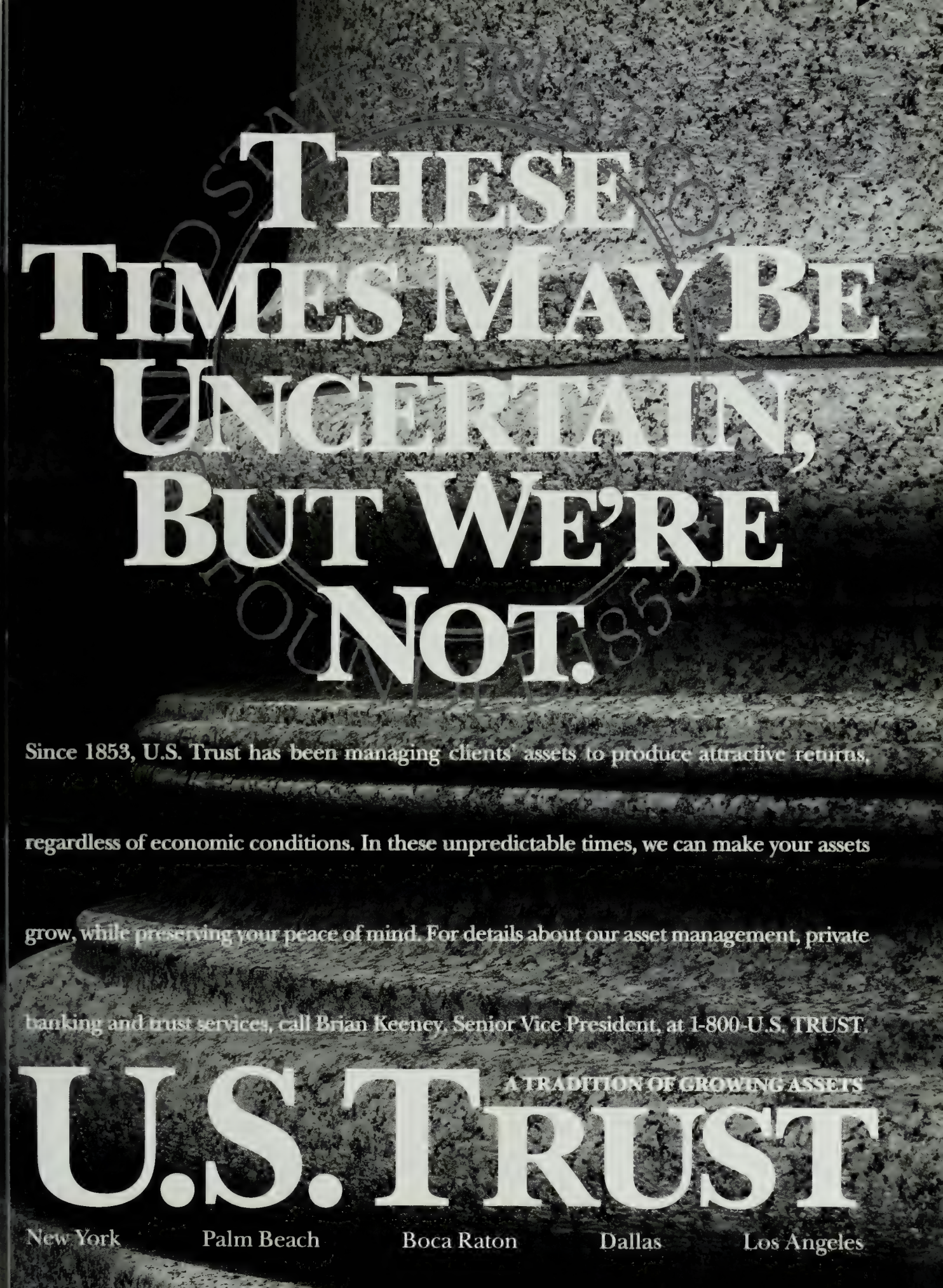
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ROSEWOOD STANDARD

REGENCY REVISITED: THE LANESBOROUGH ON HYDE PARK

"The country will have cause to be grateful."

...So said Regent George IV in 1814, proudly commenting on his regal collection of art, antiquities and ornamentation. Little did he know that almost two centuries later, his namesake era of design would be reverently re-created for the interiors of one of the world's most elegant hotels, The Lanesborough on Hyde Park in London.

Ezra Attia Associates, the London-based interior designers for Rosewood's soon-to-open hotel, were inspired by the elaborate interiors of George IV's palace, Carlton House, and his seaside retreat, the Brighton Pavilion, both of which form the foundation of Regency period design with their neo-classical architectural motifs and oriental details. Collaborating with Rosewood Hotels executives, The Fitzroy Robinson Partnership architects and the interior designers have successfully synthesized Regency design with the comfort of a 19th-century home, central to Rosewood's credo that its hotels be warmly residential.



No other period in English history embraced luxury as completely as when the impetuously flamboyant George IV served as Regent (1811-1820), an era purely reflected at The Lanesborough, Rosewood's first European hotel, soon to open in London.



The Lanesborough in London has successfully synthesized authentic Regency design with the comfort of a 19th-century home, resulting in warmly residential guest rooms such as the Junior Suite Parlor above.

The Lanesborough literally has been handcrafted from top to bottom by Old World artisans who created the interiors and furnishings from actual Regency period designs. Some of The Lanesborough's furniture is truly exclusive, including a few pieces designed in the 1800s, but never manufactured until now.

A historical renovation overseen by four prestigious British preservation organizations, The Lanesborough evidences a degree of detail seldom witnessed. Many of the fabrics were not only made from original patterns, but also woven on 18th- and 19th-century looms. The extensively researched carpet designs have been hand woven, true to the originals.

The Northern Italian town of Carrara was the only site offering the premium grade white marble specified for the walls and floors of The Lanesborough's bathrooms. Many of the public area floors and walls are clad with custom-quarried stone, chosen for its warmth and understatement. The furniture has a French polish finish, handrubbed to produce a warm, satin-like patina unlike varnished furniture.

The Conservatory, one of the restaurants at The Lanesborough, is an exceptional example of Neo-Gothic style, a specialty of the building's architect, William Wilkins. Patterned after Brighton Pavilion, The Conservatory resembles a courtyard covered by intricately paned glass. A pair of two-ton, ten-foot-high classical urns sprout giant palms and form the focal point of the room around which stand bamboo jardinieres and specially commissioned statues of Chinese figures in contemporary Imperial dress.

With floor-to-ceiling windows overlooking the royal gardens of Buckingham Palace, The Lanesborough's Royal Suite is truly majestic. A domed state bed surmounted by a gilt corona is the focus of the master bedroom, hung in handwoven ivory and gold-striped silk. The Royal Suite, certain to be the foremost London address of visiting dignitaries, also features a drawing room, dining room and two additional bedrooms.

Scrutinizing every detail, Rosewood has specified a thicker gauge of metal in The Lanesborough's silver services to ensure that beverages remain hot. To meet this first-time request, the manufacturer is retooling some of its equipment. Royal Worcester is modifying one of its age-old china patterns on Rosewood's request to better complement the presentation of food on the plate. And the bed linens, possibly the most important hotel amenity, are 300 thread-count, 100 percent Egyptian cotton, woven in Italy.

Were he still living, George IV undoubtedly would be flattered. He might even resound his complimentary remark that "The country will have cause to be grateful," this time heralding a world-class hotel bringing to international travelers the joint deities of home life — comfort and elegance.

PRESIDENT'S CORNER

Dear friends:

The holiday season always is a special time of year for Rosewood Hotels and our guests. This year offers a particularly meaningful appeal as we approach the month world renowned for gift-giving and merriment. For this year Rosewood Hotels has a monumental gift to share with dedicated Rosewood guests and international travelers alike: the unveiling of our newest residential hotel, The Lanesborough.

Surrounded by royal grounds and historical architecture, this London landmark hotel epitomizes all of the qualities that are undeniably Rosewood. The most outstanding elements of service, technology, dining, design and architecture have been masterfully intertwined, creating an incomparable hotel experience.



Atef Mankarios, Rosewood Hotels President

The Lanesborough represents Rosewood Hotels' first European presence and the initial strategic move in our plans to carefully expand into selected international destinations. With great pride and excitement, we will soon reveal the locales for upcoming Rosewood hotels.

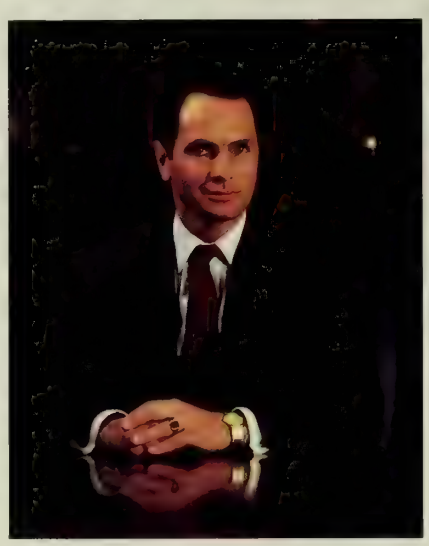
In light of Rosewood's planned growth, rest assured that the attention to detail and consistency of quality and personal service that you've grown to rely upon will be upheld, without [illegible].

I trust you will [illegible] issue of the *Rosewood* [illegible]. In addition to our Rosewood guests, I welcome international *Digest* readers, receiving the magazine in their issue of the magazine.

As always, I truly appreciate [illegible] forward to receiving your [illegible] and letters, which continue [illegible] source of inspiration and direction.

My best regards,

Atef Mankarios



A fourth-generation hotelier, Geoffrey Gelardi will serve as the managing director of The Lanesborough.

GELARDI LEGACY CONTINUES AT THE LANESBOROUGH

Throughout the past century, the name Gelardi has become synonymous with elite international hoteliers. Four generations of the Gelardi family have manned the helms of some of the most prestigious hotels in the world — from the finest in Europe and North America to exclusive hotels in the southern tip of Africa. As the managing director of The Lanesborough in London, Geoffrey Gelardi will carry on the family tradition.

Geoffrey's grandfather, Commendatore Giulio Gelardi, was born in 1874 as the son of a hotelier in Rome. Giulio arrived in England from Italy by cross-channel steamer at the close of the Victorian age, 1894. It was an electric time. Britain still ruled the waves and London was a magnet for the world's greatest talents. Indeed, traveling to London with Gelardi was an Italian electrical engineer named Guglielmo Marchese Marconi, whose contributions were to impact the world through his invention of wireless telegraphy in 1912.

Giulio immediately launched into the hotel business. His pathway to the peak of the industry comprised tenures with Claridge's, The Savoy and the CIGA hotels in Italy. He received international recognition in 1911, when he became the only hotelier to manage two luxury hotels on different sides of the Atlantic by *simultaneously* directing Claridge's in London and The Waldorf Astoria Towers in New York.

In the footsteps of his father, Albert C.M. Gelardi, born in 1911, rose to the industry's highest ranks as a product of classical hotel training. Following instruction in some of the world's premier hotels, Albert became director of Amalgamated Africa Hotels in South Africa. In 1961, Charles Forte (now Lord Forte) lured Albert back to the United Kingdom to create a hotel group, which would eventually be known as Trusthouse Forte (recently renamed Forte Hotels).

Building upon the extraordinary success of his forefathers, Geoffrey Gelardi, at the relatively young age of 37, already has earned an impressive reputation as an international hotelier having managed some of the world's most luxurious hotels.

Following his education at St. George's College in Weybridge, England, Geoffrey began his career in 1970. With the option of riding his family's coattails directly into hotel management, Geoffrey insisted upon taking the same route of his ancestors by starting at the bottom of the career ladder and working in every department of hotel operations. Initially scrubbing tables, catering banquets and greeting guests at such hotels as The Carlton Towers, the Grand Hotel Tivoler and the London Hilton, Geoffrey quickly emerged into upper hotel management. His professional experience was complemented by his successful completion of The Waldorf Astoria's renowned hotel executive training course.

"I never believed in shortcuts," said Geoffrey. "If I was to learn the hotel business, I had to learn it the traditional way — department by department, from the bottom up." As evidenced by the past ten years of his career, his diligence and hard work certainly have proven to be wise investments of time and energy.

In 1982 Geoffrey began his association with Rosewood Hotels, where he served consecutive terms as managing director of The Remington on Post Oak Park in Houston and Hotel Bel-Air in Los Angeles. He left Rosewood and Hotel Bel-Air to accept a partnership offer in The Sorrento, a European-style luxury hotel in Seattle, Washington.

Only one man's name came to mind when Rosewood considered candidates for the managing director of The Lanesborough. With an extraordinary track record in the luxury hotel industry and an unrivaled family lineage, Geoffrey Gelardi is the natural choice to launch the landmark hotel — a position that would surely make his famous forefathers proud.



The extraordinary history of the Gelardi family of hoteliers perfectly complements the rich heritage of The Lanesborough, named after Lanesborough House (pictured above), the home built on the hotel's site in 1719 for James Lane, second and final Viscount Lanesborough. Later becoming London's renowned St. George's Hospital, the building was demolished and replaced in 1828 with the current structure, designed by William Wilkins.

GUESTS LOVE OLD WORLD CHARM OF THE MANSION



The Mansion on Turtle Creek's Italian Renaissance-style cupola and pristine circle-drive entrance are welcome sights for hotel and restaurant guests

Celebrating ten consecutive years of exceptional service and fine dining, Rosewood's flagship, The Mansion on Turtle Creek in Dallas, continues to reign as the only Mobil Five-Star hotel in Texas. But most guests assume that the hotel has existed for decades. After all, where *did* Dallas society and visiting celebrities congregate before the hotel and restaurant opened?

The misassumption of age is understandable. The Mansion on Turtle Creek Restaurant is situated in an Italian Renaissance-style mansion built in 1925, and the connecting hotel tower captures the same 16th-century design.

The original home, built on a hillside with a sweeping view of downtown, was the estate of cotton baron Sheppard King. As a Rosewood hotel, The Mansion retains a decidedly residential character.

From its 128 large guest rooms and 14 uniquely decorated suites to the private meeting rooms and award-winning restaurant, The Mansion on Turtle Creek sets a standard of excellence in hospitality. More than two staff members per guest are employed to ensure utmost comfort and extraordinary service.

In addition to the prestigious Mobil Five-Star rating, The Mansion was chosen as the best hotel in the United States by the *Zagat Travel Survey* and as one of the top 10 hotels in the world by the readers of *Condé Nast Traveler*. The Mansion also is the only U.S. hotel to hold Relais & Chateaux's highest rating, the Purple Shield.

Business and leisure travelers alike frequent The Mansion on Turtle Creek, which offers a heated outdoor pool and access to The Spa at The Crescent, one of the finest fitness facilities in Dallas.

Internationally acclaimed chefs, led by Executive Chef Dean Fearing, dazzle guests and local residents with The Restaurant's renowned Southwestern cuisine, which was pioneered at The Mansion. *Hotels* magazine recently named The Restaurant as one of ten great hotel restaurants in the world, and *Conde' Nast Traveler* recognized The Mansion with the travel publication's Distinguished Restaurant Award.

The remarkable combination of residential accommodations and culinary excellence has resulted in a large number of loyal, frequent guests, who have fallen in love with The Mansion's Old World charm and ambiance.

THE CONSERVATORY — EPICUREAN GRANDEUR AT THE CRESCENT

Observing its first anniversary, The Conservatory — Hotel Crescent Court's newest touch of epicurean grandeur — has reason to celebrate. Brisk business, a loyal clientele and critical acclaim serve as ideal anniversary gifts, all successfully earned during the restaurant's initial year.

The intimate restaurant, seating 56, features a "classical American-style cuisine." Its menu offers the best in fresh, exotic fish and other seafood, as well as veal, duckling and assorted delicacies.

Local and national restaurant critics have awarded The Conservatory enthusiastic reviews. In addition to favorable reviews from *The Dallas Morning News* and *D Magazine*, *Bon Appetit* featured the restaurant and deemed it "chic and inspired."



Ornate chandeliers hang from a soaring, barreled ceiling in Hotel Crescent Court's new restaurant, The Conservatory. Solid glass walls provide diners a superlative view of the hotel's illuminated gardens.

Created to complement Hotel Crescent Court's other eatery — the renowned Beau Nash — The Conservatory offers hotel guests and area residents an alternative to Beau Nash's casual brasserie atmosphere of jazz, fun and after-hours unwinding.

The Conservatory is so named because of the dramatic effect created by a wall of glass between diners and beautifully landscaped fountains and illuminated gardens. Laurie Sands Harrison, president of Vision Design Dallas, decorated the restaurant in rich shades of salmon, pumpkin and gray.

The Conservatory menu features a tantalizing array of such exquisite offerings as egg ravioli with truffles, sauteed foie gras with creamed potatoes and armagnac, cassoulet of escargot with white beans and pesto, warm lobster salad with ginger and cilantro, and medallions of monkfish with beluga caviar and lemon fettucini.

The innovative cuisine is complemented by an extensive wine list representing more than 500 different wines from France — especially Burgundy and Bordeaux — and other major viticultural areas including California and Texas. *Wine Spectator*, the premier industry magazine, recently awarded The Conservatory's wine list the publication's "Best Award of Excellence."

Diners familiar with The Restaurant at The Mansion on Turtle Creek may recognize maitre d' Louis Bougazelli, formerly assistant maitre d' at The Mansion.



A sanctum to the likes of Bette Davis and Clark Gable, The Bar at Hotel Bel-Air continues to attract prominent celebrities and international travelers, enamored with the mystique and ambience unchanged through the history of the hotel.

THE BAR AT HOTEL BEL-AIR DEFIES TIME

When guests at Rosewood's Hotel Bel-Air want to enjoy an aperitif or a cocktail, they go to The Bar. It's so discreet, it doesn't even have a name. Just The Bar. No tricky decor, no contrived themes. It's an elegant lounge with the warm, subtly rich feel of a long-established private club — a trademark successfully retained since the initial opening in 1941.

With the restraint born of impeccable breeding, The Bar features deep brown-red mahogany paneled walls, thick wool Axminster-weave carpets and a variety of textures and colors that contribute to its inviting personality. It consists of two rooms, one with a traditional marble-top bar and the other with a fireplace and grand piano. The rooms flow into each other through a large open doorway, much like the living room and library of a private estate.

Near the fireplace, round tables flanked by upholstered French chairs encourage conversation and camaraderie. Along the wall are more intimate tables for two. A large rack of logs, some cut from the hillside behind the hotel, is ready on the hearth of the massive fireplace. This comforting and fire-lit environment draws guests to tea service on cooler autumn and winter days and provides the ideal setting each night for casual dining and late suppers.

Patrons, who depend on The Bar's unchanging character, say they are initially drawn to its quiet atmosphere, as discreet and relaxed as the hotel itself. They return because they feel comfortable there. As one guest put it, "I look forward to going there for a quiet drink. There are no surprises, no intrusions. Just excellent service in an atmosphere in which I feel at home."

HOTEL GUESTS ENJOY THE SPA AT THE CRESCENT

Guests of Hotel Crescent Court and The Mansion on Turtle Creek receive the privilege of using The Spa at The Crescent, a Rosewood facility that masterfully combines state-of-the-art American fitness philosophies and techniques with centuries-old European treatments and water therapies.

Immediately adjacent to Hotel Crescent Court in Dallas, The Spa features top-of-the-line fitness facilities and equipment, including Keiser Cam III, Gravitron, Nautilus and free-weight equipment, advanced electronic stationary bicycles, versaclimbers, electronic rowing machines, StairMaster and treadmills.

Complementing the technological wizardry is a staff of personal trainers, who develop and supervise fitness programs for members and guests. Trainers also provide expert instruction in group exercise classes, which vary from aerobic dance to conditioning, toning, dance and yoga.

The Spa's Treatment Centre is open to the public, as well as members and hotel guests. Rejuvenating massages and aroma-therapeutic facials help guests escape the rigors of travel, business or merely everyday life. For travelers frequently visiting Dallas, The Spa offers a popular non-resident membership.

The Food and Juice Bar at The Spa serves cuisine that is high in nutrition and low in fat and cholesterol, thereby the perfect complement to a challenging workout or a visit to the Treatment Centre.



Guests of Hotel Crescent Court and The Mansion on Turtle Creek visit The Spa at The Crescent for a challenging workout, a rejuvenating massage and facial, or a nutritious meal.

Members of The Spa at The Crescent may patronize spas around the country that retain reciprocal membership agreements. Participating fitness establishments include The Carlton Club in Chicago, the Denver Athletic Club and The Honolulu Club in Hawaii. The Crescent Club, The Spa's private-dining membership-only counterpart, offers similar programs with renowned international clubs, such as Paris' St. James's Club, Los Angeles' Regency Club, Washington's George Town Club and The '21' Club in New York City.

For Reservations or Information, please call the following toll-free numbers:

the Mansion on Turtle Creek
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(800) 527-5432
In Texas: (800) 442-3408

HOTEL Crescent Court
DALLAS
(800) 654-6541

HOTEL Bel-Air
LOS ANGELES
(800) 648-4097

THE LANESBOROUGH
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veals a set of foot-high Japanese giraffe bronzes; a pair of Bohemian glass wine carafes (in red and white); and a stunning eighteenth-century Dutch cabinet covered in lacquered birds and animals. The latter is exactly the kind of "hardy" piece Albert Hadley is trying to find for one of his clients in Washington. "The secret to my shop," Arthur Smith says, "is to keep coming in as often as you can. That's how you find the things that are fresh and exciting."

The area in and around the Plaza Hotel is a veritable feast of extraordinary shops. One little store that has become something of a New York landmark is A La Vieille Russie, a leading dealer in Fabergé objects and Russian Imperial jewelry that has been a family-run operation since it was founded in Kiev in 1851. Christopher "Kip" Forbes, vice-chairman of *Forbes* magazine, considers it his favorite shop not just because its owners, Ray, Paul and Peter Schaffer, sometimes surprise him with "affordably priced" pieces to add to his collection of Napoleon III memorabilia but because he fondly recalls the time he was fourteen and his father, the late Malcolm Forbes, introduced him to the world of Fabergé eggs.

"A La Vieille Russie is the ultimate Ali Baba's cave," Forbes says, indicating the wealth of gilt displays on two floors. Pointing to an exquisite turquoise, diamond, nephrite and gold triple forget-me-not in a Japanese vase, he adds, "The store is an incredible public service. The clientele that comes here does as much for New York's economy as the tourists who visit the city."

One philanthropist who has definitely done more than her share for New York is Brooke Astor, president of the Vincent Astor Foundation, honorary chairman of the New York Public Library and author of four books, including her autobiography *Footprints*. "You can never be lonely if you like to read or if you love nature," Astor says. So it comes as no surprise that her favorite shop is Stubbs Books & Prints, a little bookstore that overlooks a garden. "It's still something of a secret," she adds. "You go up the staircase and suddenly you are transported to England. There is a fireplace, a couple of chairs, a bay window and beyond that a tree. Who would ever think there is a tree behind all those shops on Madison Avenue?"

The brainchild of Jane and John Stubbs, Stubbs Books offers what its owners call "a miscellany of interesting, unusual, rare and amusing books on gardening, architecture, design and literature." Fun books by Elsa Maxwell, Anita Loos and Elsie de Wolfe sit next to more serious tomes by Marcel Proust and Gustave Flaubert. On a recent visit, Mrs. Astor chanced upon a novel written by an old school chum, Nancy Hoyt. No doubt one day people will stop into Stubbs in hopes of getting their hands on a signed first edition by Brooke Astor.

J. P. Morgan's wife had one of the world's most magnificent collections of floral prints, now permanently housed in the Pierpont Morgan Library. Nancy Pierrepont, one of New York City's most sought-after decorators, who has designed interiors for Brooke Astor, the Frick family and the Knickerbocker Club, frequently chooses from among the floral prints, pincushions, pillows, fine china, Chatsworth trays and note cards sold in the Morgan Library Book Shop.

"I do all my Christmas shopping here," Pierrepont says, indicating a selection of silhouette dishes from England that she is "just mad about," and a complete set of Beatrix Potter's works housed in a carrying case.

Last August the bookshop moved from the gallery into the former family dining room of the Morgan mansion, located next door on Madison Avenue. The purchase and renovation of the financier's private home was part of the museum's ongoing expansion. An enclosed garden court has been added, linking the library to the main house. On sunny days the bookshop spills out into the courtyard, offering gardening books, tools and accessories. "It's an enormous success," Nancy Pierrepont says. Then, spying a green iron cricket for sale on a side table, she adds, "Everyone should have a cricket in their house. They bring good luck."



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A New York Georgian

Enhancing a Landmark Rosario Candela Apartment on the Upper East Side

INTERIOR DESIGN BY MARK HAMPTON, ASID TEXT BY JOHN TAYLOR PHOTOGRAPHY BY JAIME ARDILES-ARCE

MARK HAMPTON is a connoisseur of subtle distinctions. He is quick to note the difference between pale cream and bone white. He makes a point of distinguishing mid-Georgian from late-Georgian furniture. He enjoys the quiet variations that can be created by using fabrics that are of the same color but have different textures. It is a capacity for fine discrimination, and it is what his clients wanted him to put to use when they asked him to redecorate their Upper East Side apartment.

The apartment, by the master architect Rosario Candela, is in one of the city's most prestigious prewar buildings. It boasts a vestibule that leads into an entrance hall, a large living room, a library, a dining room and three bedrooms.

Since the windows face primarily south and east, it is flooded with light. "The rooms are as beautiful in the daylight as they are at night," says Hampton. But what really sets it apart is the wealth of sumptuous plasterwork and the elaborately carved mantels, paneling and door surrounds, all in the Georgian style. "It's some of most extraordinary detail you'll find in New York, and it's all original," Hampton declares.

The most dazzling plasterwork can be found in the vestibule. The strikingly grand barrel-vaulted ceiling with octagonal coffers is reminiscent of the work of the Georgian architect Robert Adam, whom Hampton admires greatly. Beneath the ceiling, however, were blank walls. Hampton had them painted with a trompe-l'oeil treatment of stone blocks. "It relieves the bleakness of the walls in a place where you don't expect to hang paintings," he says. "And it makes the vestibule seem like the exterior of a



"I wanted to emphasize the fine plasterwork and detail of the Rosario Candela architecture," says Mark Hampton of the Georgian Revival apartment in New York he designed for collectors. OPPOSITE: A 19th-century French Neoclassical figure stands in the entrance vestibule, where the walls have been painted to resemble dressed stonework, and cream and gilt accents highlight the barrel-vaulted ceiling. ABOVE: In the entrance hall, a 1st-century Roman statue, early-19th-century chandeliers, a pair of 18th-century English gilt benches covered in fabric from Brunschwig & Fils and an Empire jardiniere from Newel Art Galleries contribute to the Neoclassical atmosphere.





"The clients wanted to avoid having an atmosphere of dry, academic Neoclassicism, and that is reflected in the later, richly detailed additions to their collection," says Hampton. Two circa 1840 hunting scenes by de Montpezat hang above antique Italian side tables in the living room. The Roman torso dates from the 2nd century. By the window is a Louis XIV Boulle marquetry pedestal. Brunschwig & Fils fabric for draperies and chairs; Clarence House satin on sofa; Scalamandré pillow damask.

house, so as you proceed in, it becomes residential and cozy."

The vestibule leads to the entrance hall, where Hampton installed a geometrically patterned marble floor that is very much in the Georgian tradition. At the far end of the hall, framed by two columns, stands a stunning statue. The carved white-marble figure dates from first-century Rome. "When we were first planning the design of the entrance hall, the residents had a vision of a great piece of sculpture in that spot," says Hampton. "They began searching for it immediately. It took months, but we finally found it right here in New York."

Both the vestibule and the entrance hall are painted in shades of cream and white, the colors Hampton chose for the living room as well. "The apartment previously had darker colors," he says. "The clients wanted lighter colors to create a serene, calm quality." Clients and designer agreed that the colors throughout the apartment should be selected from a fairly narrow range. "I personally don't care for a yellow hall, a red dining room, a green living room," Hampton says. "I prefer related colors, and I've always especially loved the tones of white, cream, beige and stone."

Such colors were particularly appropriate, he felt, because the owners' furnishings and art are so exceptional. "You can decorate with bright colors and fabrics in houses where there isn't so much else of interest," he says. "But in a house where people are actively collecting furniture and paintings of a rich quality, soft colors can prevent the room from becoming too grandiose. They also give active collectors more latitude in the kinds of objects that they might decide to acquire later."

Although the Georgian architectural details strongly influenced the choice of furniture in the living room, they did not completely define it. There are Italian side tables, a Régence mirror and a pair of Swedish

"They have a keen interest in mixing things," Hampton says. BELOW: In the library, an 18th-century portrait by Pompeo Batoni is mounted by the window near a Degas bronze. Above the fireplace is a circa 1920 hunting scene by Sir Alfred J. Munnings and an early-17th-century Giambologna horse. Drapery tassel fringe is from Manuel Canovas. Throw pillows on the sofa are accented by Houlès trim inset. Stark carpet.

OPPOSITE: "We shopped together in Paris, London, Milan and New York," he says. "And we planned the dining room for old-fashioned formal dinners, which is how they most enjoy entertaining in the city." A 17th-century Genoese portrait is paired with a 17th-century Italian marble urn. Highlighting the room is the owners' collection of early-19th-century English silver. Empire chandelier is from Stair & Company.







armchairs. "The owners have a great fondness for late-eighteenth-century and early-nineteenth-century Neoclassical furniture," says Hampton.

They also had precise ideas about what sort of furniture would be unsuitable for their apartment. There is no chintz in evidence. "We all know that there is a mania for country house decorating," Hampton points out, "but the owners did not want their city apartment to look like a country house."

Despite the designer's well-known predilection for the understated, his favorite pieces in the living room are the pair of elaborate Boulle pedestals positioned between the windows. "Their exuberant design stands out against the restraint of the other pieces," he notes. "That kind of contrast keeps a room lively and prevents it from looking like a museum reenactment of a lost period."

The clients had acquired much of the furniture themselves. Traveling

"Compared with the atmosphere of the city, which can approach the chaotic, the apartment is terrifically peaceful," Hampton says. ABOVE: A 19th-century French sculpture in the master bedroom "is the embodiment of everything the clients love." BELOW: Arches, pilasters and a vaulted ceiling in the master bath were added to echo the apartment's original architectural elements.



through Europe with Hampton, they selected the rest. "A lot of people don't enjoy collecting," the designer says. "They hire decorators to avoid the whole process." That was not the case with his clients, he adds. "They love collecting."

While many of the pieces are quite rare, what turned out to be the most difficult thing to find was the living room carpet. "We needed one that was old and pale and soft but that hadn't gotten grimy and dingy," Hampton says. "We finally found one in London. It's a great place for antique carpets."

Adjacent to the living room is the library. It is smaller and has warm wood paneling and an intriguing shallow barrel-vaulted ceiling. The paneling had been painted forty years before, and Hampton assumed that that had been done because its quality was inferior. "I said, 'It's

continued on page 238



"The apartment reflects a conscious wish on the part of the owners for a calm and restful background for their marvelously blended collections," Hampton says. *Venus at Her Toilette*, a 19th-century oil by William Etty, is above a Louis XVI *bureau à cylindre* of mahogany with gilt bronze in the master bedroom. The bedside table and *bergère en gondole* with swan carvings on the arms are Empire style. Scalamandré wallcovering, bed and chair fabrics.


Fifth Avenue Collection
A Spare Background Highlights Modern Art
INTERIOR DESIGN BY THOMA
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY JAIME ARDILES-

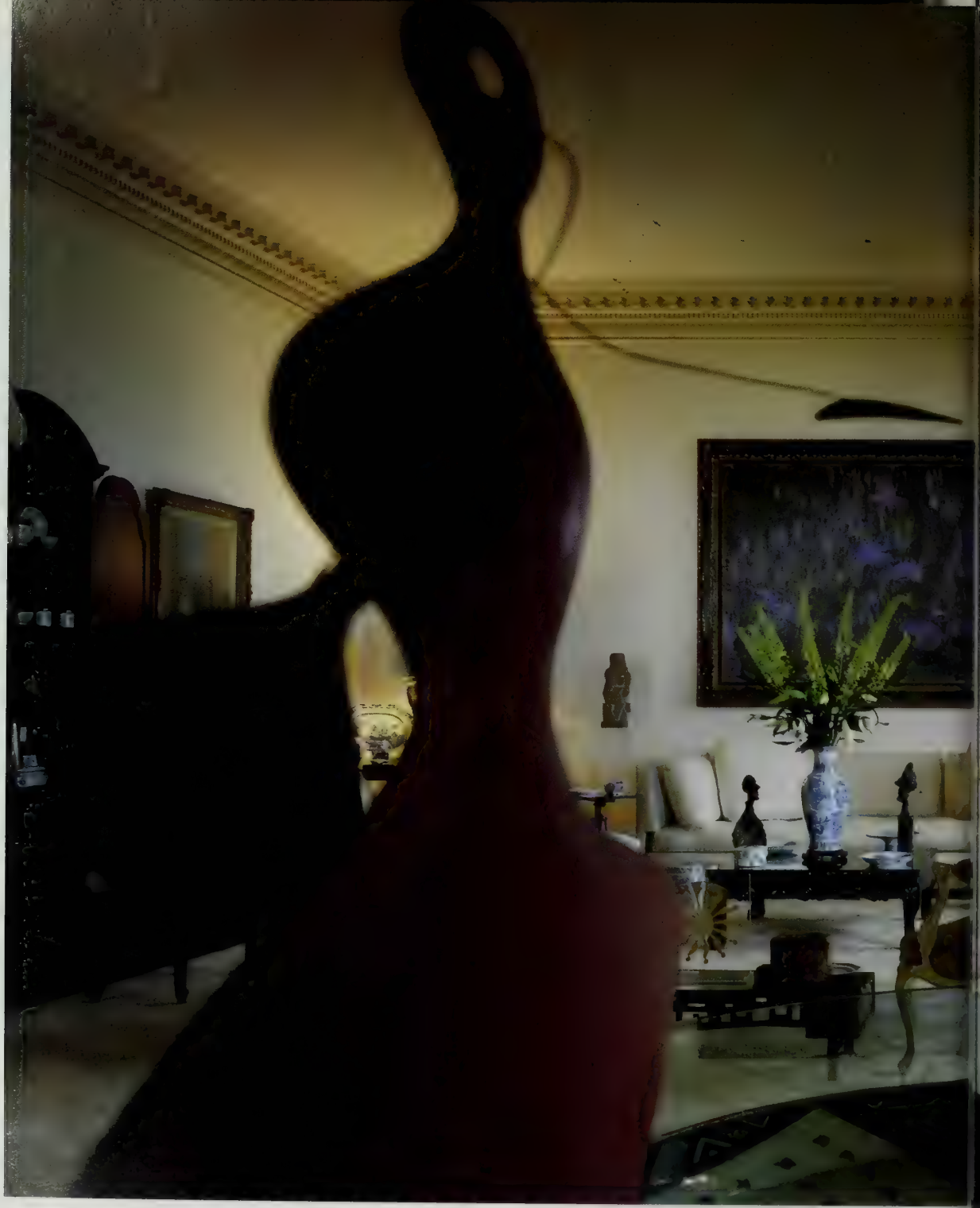


"It's a clean-cut background for her art," says Thomas Britt of a collector's Fifth Avenue apartment. OPPOSITE: In the entrance hall, a Stella diptych overlooks *Three Discs*, 1971, by Menashe Kadishman, and Dubuffet's *Seated Man*. Clarence House sofa fabric; Hermès leather. "I'm constantly adding and subtracting art and objects," the client says. "You name it, I collect it." ABOVE: Vieira da Silva's *L'Atelier*, 1944, hangs in the entrance hall above an 18th-century Russian icon and antique polychromed and gilded religious figures from Spain and the Philippines.

"MY CHILDREN and I swap things so often that I never get bored," says a New York collector about the paintings, sculpture and porcelain that she has assembled in her apartment overlooking Central Park. But art is only one of the treasured things she has shared with her family over the years. Another is her association with Thomas Britt, who recently redesigned her apartment. "He and I have been friends since he was twenty-two," she says. "He's done one other house of mine and my children's houses, so he is really 'our' decorator."

"Because I met her when I was so young, it took me a long time to realize that with many clients you have to help them put together a collection," Tom Britt says. "She was so informed and so sure about what she wanted that it was a matter of providing a spare background."

The art in her collection has been acquired over decades, since she was an undergraduate at Radcliffe. "I bought an Emil Filla drawing then that I still have," she says. "He was the head of the Czech Cubist movement." Later she bought a painting by John Singer Sargent. "I had seen one at the Brooklyn Museum that I fell in love with," she explains, "and I asked the president jokingly if he wanted to sell it. He put me in touch with the Knoedler gallery. They did find a Sargent for me, and I kept up an association with the gallery for many years."



Between the gallery and the client's own finds, the collection grew to include, among other pieces, two Giacometti sculptures, a painting and two sculptures by [illegible] a Léger watercolor, a Stella [illegible] Calder stabile, several works [illegible] elson and a grand late [illegible] *Nymphéas*. "Normally I [illegible] pulse," she says. "The only [illegible] ever searched out was a precursor to that Monet. Years after he died, many of his late paintings were discovered in one of his studios. I called Knoedler and said I wanted a particular work, but Knoedler called back and said very apologetically that the one I wanted was the only one in the estate that hadn't been given to them to sell. [illegible] years later I bought another one from a collection in Chicago, and I like it even better."

Along with her paintings and sculpture, the owner has always bought porcelain and furniture that she describes as "a conglomerate of French, English and Oriental." In fact, in her living room are some classically modern Marcel Breuer chairs that complement the Chinese low ta-



bles, two from the Ming Dynasty, a period whose spare lines and use of beautiful woods she admires.

When she and Tom Britt were first doing the apartment, she says, "I was going to use coromandel screens in the living room as shutters, but they were too busy, so Tom came up with the white-lacquered panels that I'm using now." In the dining room, on the other hand, she had a huge Nevelson sculpture along one wall that she enjoyed for a long time and ultimately gave to a museum. "I didn't know what to replace it with until I found an antique Japanese screen that works the best," she says. And in that room she and Britt have employed eighteenth-century Oriental screens as shutters on the windows.

"The rooms are architecturally quite perfect, with a lot of detail," the collector says. Monet's 1920 *Nymphéas* is mounted above a living room sofa between *Le Liseur*, a 1914 Jacques Lipchitz stone sculpture, left, and Louise Nevelson's *Night Column*, 1959. On a low table are two Giacometti heads. Among the Oriental porcelains is a 19th-century Japanese charger displayed by an early Calder stabile, *Mrs. Kenneth Clark, Baby & the Moon*. The sofa fabric is from Clarence House.





"She's still very active in the art world, and she entertains quite a bit," Britt says. "The apartment is never quiet," she adds. OPPOSITE: Doris Caesar's 1957 sculpture *Kneeling Woman* rests amid Baccarat lusters before a Queen Anne mirror in the dining room. The Georgian side cabinet complements the Georgian chairs and Georgian-style dining table.

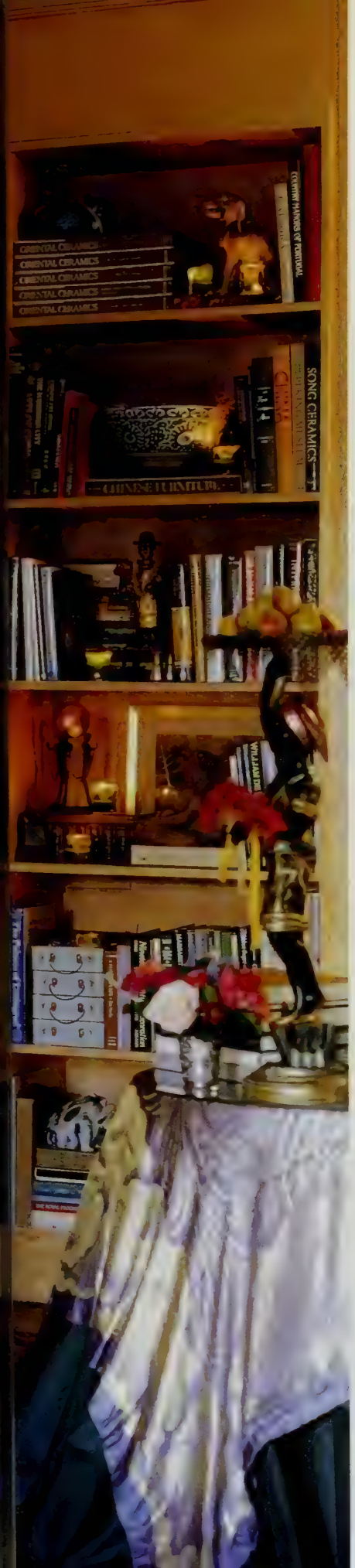
ABOVE: "The master bedroom has a softer look because it's a more personal space for her," the designer says. Louis XVI bergères bracket a *bureau plat* that holds Picasso's 1907 etching *Head of Fernande*. On the window ledge are a sculpture by the resident after Aristide Maillol and an Archipenko drawing, *Nude*. A collage by Archipenko is on the wall.

In the bedroom, there is a new bed, a new sofa, and draperies with exaggeratedly deep ruffles framing the windows with their view of Central Park. "Otherwise," says the designer, "it's Louis XVI and Oriental antiques." Over the bed there is a painting by Tom Wesselmann called *The Great American Dream*. There is also a collage and a drawing by Archipenko, and, its owner's pride and joy, a 1907 etching by Picasso, *Head of Fernande*, in its original frame, from the Galerie Thannhauser in Berlin.

The gallery owner's niece gave the Picasso to the collector in recognition of her work with the Radcliffe College art tours, which she organized for students in the 1950s. "I was able to indulge my love of art to the fullest when I was doing that," she says. "We had access to collections that were closed to the public and that almost nobody knew about. I even persuaded Frank Lloyd Wright to put hard hats on the students and take them through the unfinished Guggenheim Museum."

The client's reminiscences about her life with her art and her apartment confirm what Tom Britt says about her. "She knew many of the artists whose works she collects, and she still regularly gives black-tie dinners for eighteen or more," he says. "Her family is very close-knit, and they all share her passion—she's crazy about people, about decorating and about art."


VERMEER
From Fillyto Fellice



Brazilian Note on Park

Lush Life for Floral Designer Ronaldo Maia

TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY DERRY MOORE

UPPER PARK AVENUE is more of a myth than a mile. The twenty city blocks of residential palaces that stretch gently uphill from the mercantile hustle of midtown Manhattan are monuments to the great American success story. The avenue's restrained prosperity is presided over by solicitous liveried doormen and punctuated by marble lobbies gleaming beyond stately canopies. It's the place to live if you can live anywhere, the street where dreams come true. A terra-cotta-colored four-story house near its stylish apex—where mornings are swarms of uniformed children on their way to school, afternoons are a parade of starchy nannies and evenings are limousine gridlock when Daddy comes back from work downtown—is the home of one of those realized dreams. Built in the 1880s, when the great avenue was a dirt track through a pastoral suburb, the little house today is the setting for one of the most astonishing collections in a city known for its astonishing collections. Its resident and chief curator: Brazilian artist and master florist Ronaldo Maia. Its designer: his friend and partner, James O'Brien.

Before Ronaldo Maia met James O'Brien, he didn't really have any furniture. In fact, he hated furniture. He had his collections, of course, his textile collection and his Amazonian ceremonial tribal garb, bead and feather collection, and his lacquered trays, to name a few. He had his *objets*, his charred pillar from a church destroyed in the fire following the Lisbon earthquake of 1755, for instance, and his Edo-period bronze of a yawning man, and his figure of Guanyin wearing an Amazonian headdress and his Qing Dynasty monkey holding a peach. But the only furniture he allowed in his apartment was a simple daybed with muslin pillows shaded by a parasol, a daybed his friends called "the floating bed" because every time they visited him it was in a different part of the room. "I don't like things that don't move," Maia explains. "A static house is a dead house." O'Brien had to persuade Maia that it wouldn't be heresy if his visiting friends had places to sit, lamps to see by and even a small table for an occasional informal buffet. (Maia detests regular, institutionalized mealtimes.)

Then five years ago Maia bought the place on Park Avenue that now houses his residence and his antiques shop, in which he and O'Brien are partners (Maia's flower arrangements are sold from his shop on Sixty-seventh Street). O'Brien set out to convince his claustrophobic friend that a few more small tables, some low sofas and even a large eighteenth-century painted armoire should join the household. "That was difficult for me," Maia says, shaking his head and eyeing the painted armoire with residual wariness. "Very difficult. I don't like anchors." The resulting

"I'm surrounded by things I love—there is fun, mystery, fantasy," says floral designer Ronaldo Maia of his Federal-style house on Park Avenue. Built in 1885, it was recently decorated by his antiques shop partner, James O'Brien. In the living room, shelves hold Maia's eclectic collection of objects. An Edo-period bronze stands on a Victorian bamboo table flanked by garden seats. Under the stairs are engravings by Piranesi.



"Ronaldo uses the space as a laboratory for his creations," O'Brien says. ABOVE: A Qing Dynasty cabinet-on-stand is near a Moroccan chair in the living room. By the windows are a pair of Venetian mirrors. Figures on wood brackets are displayed on the wall. On the draped table are a 19th-century blackamoor and a Persian jar. Clarence House drapery silk.

of hundreds of personally sacred things—fragments, fetishes, baubles and shrines—which are grouped on every available surface.

Maia's first collection consisted of a candle, a few flowers, an orange and a doll that he played with in a tree house as a boy. What was play has become a passionate compulsion to arrange and rearrange, to see how things will affect each other, an eternal experiment in artistic juxtaposition. More than anything, O'Brien has fashioned the perfect backdrop for Maia's shifting tableaux. "Figures always become an important part of your life," Maia says, stroking his talking mynah bird, Coco, as he explains. "They get a strength from you that you give them."

O'Brien shares Maia's anthropomorphic belief in the character of material things. Each piece of furniture in any house he designs is considered

compromise is a marriage of eclecticism and romanticism at the altar of art. The house is filled with treasures, but only four—the two recamier-style sofas in the living room, the armoire and Maia's brass four-poster French bed—are too heavy to lift and move easily. O'Brien's background in design and ready-to-wear combines with Maia's sophisticated South American taste to create a lush jungle of fabrics, textures and light that is echoed in Maia's garden located beyond the dining room windows. There, hanging grape ivy and climbing hydrangea tangle and twist over arbors, rustic terraces and stone pots near a fountain.

Downstairs, O'Brien used light as a design element. The harsh urban sunshine is softened by swags of gold silk taffeta and reflected indoors off glazed mottled amber walls. "Light is to make people beautiful, not to blind them," Maia says, and so O'Brien fitted all the lamps with antique shades, many embellished with his favorite eyelash trim. "I wanted to get the feeling of candlelight," he says. "It's a romantic [illegible] light." The light gl[illegible] collection



ABOVE: "The upstairs garden is filled with grapevines, and I wanted to have the feeling of them in the wintertime," says Maia, explaining a 19th-century Italian cornucopia sconce wreathed with branches, silk oak leaves and lamé fabric.



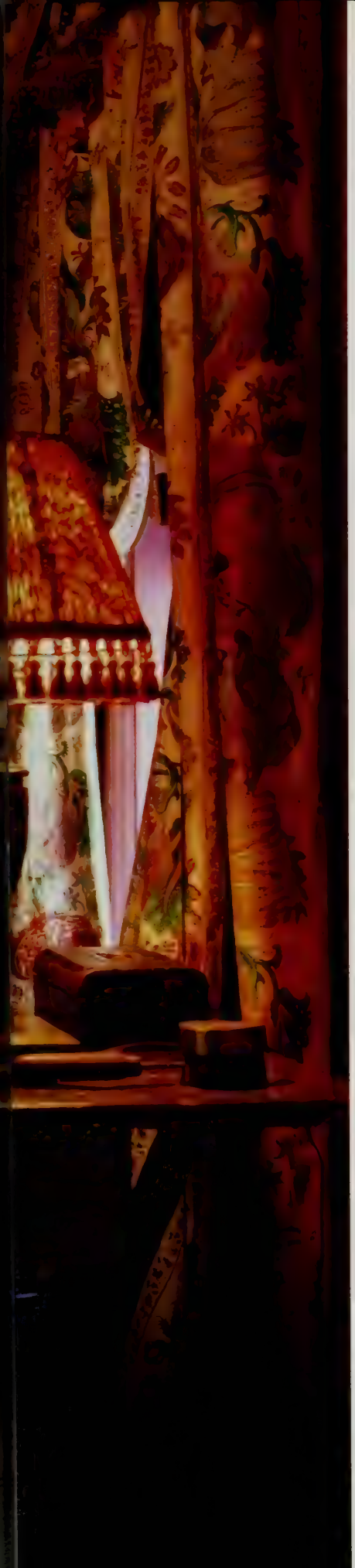


"My house is full of peace, even if the city is bubbling outside," says Maia (above left, with his talking mynah, Coco). ABOVE RIGHT: A Qing Dynasty earthenware monkey rests on the 19th-century pine mantel. Poppies in bud vases designed by Maia "give the feeling that you are walking into the floral oil above." BELOW: A nosegay of tulips, ranunculus, roses, grape hyacinths and calla lilies.





"I don't want to call myself a collector—that's being guided to one area," Maia says. "I'm drawn to color, form, elements; I don't like to be bound by a culture, and that's why I love New York—it's a mélange of everything." A Brazilian country worktable is amid Jacobean Revival and other Victorian pieces in the reading room. "The nineteenth-century miniatures suggested the direction for the room," notes O'Brien.



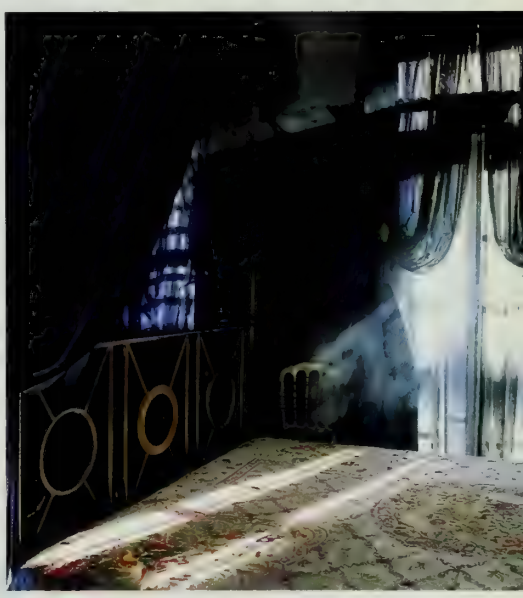
The light gleams off Maia's personally sacred things—fetishes, baubles and shrines—which are grouped on every available surface.

separately as well as in the context of the room. "I hate the paint-by-numbers type of design, where everything is coordinated and matching," he says emphatically. "I think of decorating as if I were filling a room for a party. Each chair and table must have its own individual personality, but each must also have something to give the whole."

James O'Brien's party at Casa Maia is a late-night soirée where a rustic American pine fireplace chats with heavily gold-framed oil paintings under a pair of age-speckled Venetian mirrors. Nearby, a blackamoor holds a wooden bowl filled with ripe fruit, while a Victorian bamboo side table embraces two painted garden seats. On the staircase, always a scene at good parties, a statue of Saint Sebastian, decked out in bright Brazilian feathers, hails the figure of Guanyin, who looks supremely confident in her necklaces of ancient beads. In the dining room, two slender pedestals wearing flashy Carmen Miranda hats of Balinese carved wood fruit cuddle up to a small but elegant Brazilian table. Host Maia works the room, gliding from group to group, welcoming an old friend, rearranging someone's necklace, helping himself to one of the blackamoor's bananas.

The hallmark of the designer's work is that it is completely intimate and entirely an extension of the client's personality. "Interior design is the last haute couture," O'Brien says, leaning back on a French grotto stool with medieval tapestry in the upstairs reading room. "It's the last place where you design everything just for one client," he adds. "There have been people who have tried to mass-produce interior decoration, but it hasn't worked, thank God! It always looks sort of cut-and-paste, like happy hands at home."

It's just after three o'clock, and a soft afternoon light filters into the room past chintz draperies. The fountain splashes in the garden and Coco whistles arias from his cage. Outside on Park Avenue, school is out and nannies are bringing their charges to piano lessons and play dates. The ladies who lunch are beginning to wander home after a little shopping, doormen are changing to the second shift, a porter polishes the brass, and down the sidewalk a dog walker with two terriers, four retrievers and a hound trailing behind him on their leashes heads across the street toward Central Park.



"I love shadows and seeing the changing of the light," says Maia. The master bedroom, where French doors open onto the garden, is enveloped in blue-green taffeta silk. A 19th-century Chinese embroidered silk coverlet adorns the French steel-and-brass four-poster.

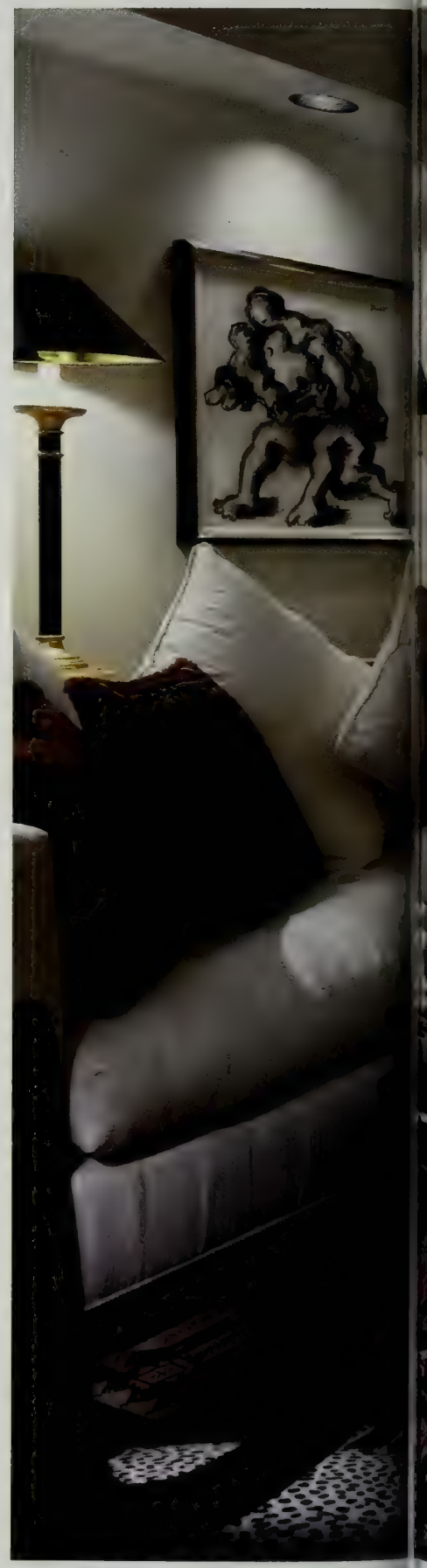
A Subtle Palette Applied to Sutton Place

Renovating a Postwar Apartment Overlooking the Queensboro Bridge

INTERIOR DESIGN BY
MICHAEL DE SANTIS, ASID
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY DURSTON SAYLOR



"THE CITY SEEN from the Queensboro Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty of the world." The paean is F. Scott Fitzgerald's. The city, of course, is New York. Writing in *The Great Gatsby* in 1925, Fitzgerald draws an indelible portrait of the city as aristocratic, charmed, champagne-fed, one long festive twilight. His New York has traveled down to us in other fictions, in songs and photographs and movies, but it lives most of all, perhaps, in certain symbols. There are patches in the urban quilt—the Plaza Hotel, say, or Central Park viewed from a height, or the exuberant spire of the Chrysler Building—that remain unblemished even in the most blemished of times. The Queensboro Bridge is certainly among them: Silver-gleaming by day or strung with



Redesigning a Sutton Place apartment provided Michael de Santis with a pleasing challenge—"to make a place I'd done seventeen years ago look dramatically different." ABOVE: Reflected in a mirror is Louise Nevelson's *Dawn's Landscape XX*.

RIGHT: Jacques Lipchitz's *The Couple*, a 1943–44 oil-and-ink study, is featured in the living room. On the low table are a pair of figures from the Yongzheng period and an Imari plate. De Santis designed the silver-leafed screen. Though the main rooms were restructured when he worked on the apartment the first time, de Santis devised a new palette for the renovation, incorporating mainly white and red tones. The Empire armchairs are from Old Versailles. Bakhtiari carpet, Stark.





tennis-ball bulbs after dark, its elaborate cantilevered steelwork evokes a hopeful, beloved, even slightly fantastical New York.

The bridge is an indispensable fixture on the New York skyline, spanning the moat of the East River and inhabiting the views from countless East Side apartment houses. It is also the first thing you notice when you enter the rooms Michael de Santis has designed for a client on Sutton Place. "The bridge is a magnet," he says, "a piece of sculpture. It's been an influence on this pr[illegible]rt."

De Santis firs[illegible] the apartment seventeen[illegible] home to the client's [illegible] a high floor of a postw[illegible] building, which means that its rooms are solid, boxy and architecturally spare. Originally the apartment wore the garb of its era: batik textiles, a steel-and-glass low table, a mirrored screen. The screen is critical. In the apartment's current incarnation, it has been replaced by a six-fold silver-leafed de Santis design. With its nipped edges and elegant lines, the screen embodies a turn in his work. Known for what he describes as "slick New York interiors, with beautiful views, sleek mirrors, that sort of thing," de Santis feels that his vocabulary is now "softer, subtler, much more classic."

Over the course of the yearlong [illegible]enovation, windows were replaced

ABOVE: De Santis planned a striking transformation in the study—which formerly had beige walls and floral fabrics—lacquering the walls and ceiling a vivid red. "It's a great background," he says. Marble compote at left dates from circa 1840. De Santis designed the pine media cabinet. Chairs from Karl Springer.

Of the views of the East River and the Queensboro Bridge, de Santis says, "Boats go by, and birds—it's a constant show." OPPOSITE: In the dining area, a circa 1870 dinner service, Australian shell seafood cups and Baccarat crystal adorn the leather-covered table. The antique Chinese temple jar is from Gracie.







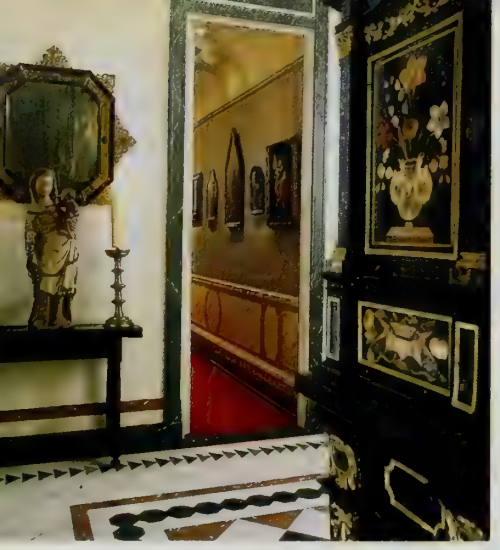
ABOVE: A Regency library table with ormolu mounts is set before the window in the bedroom, which is also used as a sitting room. Italian cherub medallion is 16th century. The cow and Saint Bernard figures are sterling silver. Karl Springer lamp. Manuel Canovas fabric covers the chair, from Cy Mann Designs.

OPPOSITE: De Santis, who says the apartment's view called for subtlety in the décor, swathed the bedroom in what he describes as a "pinky-rose" color. Against the wall is an Empire-style *cartonnier* from France. The Etruscan-inspired glass vase and the painted pillow on the daybed are from Lorin Marsh.

and new air-conditioning was installed. De Santis had addressed the structural problems the first time around—widening the opening to the study, refurbishing the baths and reorienting the entrance to the kitchen—but now he drained the apartment's palette of its seventies beiges and browns and introduced white, red and, for the client's bedroom, "pinky rose." He restyled the sofas. He re-covered the dining table in stenciled leather. He and the client selected a suite of Empire chairs that were compatible with several Neoclassical pieces that had belonged to her mother. De Santis and the client also acquired artworks for the apartment—a small white Nevelson, a bold black-and-white Lipchitz.

Always the designer kept the bridge in mind. "In design you have to key a great deal to location," he explains. "You do one kind of house in Scarsdale, another in Florida. In New York, anything goes. But you still have to pay attention to where you're situated, what the light is like, the view. In this case, the view forced me to keep things subtle."

Subtle and classic. "I think of this as a mature apartment," de Santis says. "Ten years from now it will still be fine, a mixture of period and contemporary, in good balance." Once again Fitzgerald's "great bridge" has activated—and enhanced—a New Yorker's imagination.



INTERIOR DESIGN BY HELEN COSTANTINO FIORATTI, ASID
TEXT BY AVIS BERMAN
PHOTOGRAPHY BY BILLY CUNNINGHAM

An Old World ambiance sets off a singular collection of 14th- to 18th-century European paintings and antiques in a Park Avenue apartment designed by Helen Costantino Fioratti. LEFT: The entrance hall's marble floor is laid out in a late-Renaissance style. Gothic candlesticks stand with a 15th-century Madonna and Child.

BELOW AND OPPOSITE: Commanding the entrance hall is a 17th-century cabinet-on-stand that was made in Ferdinando de' Medici's Opeficio delle Pietre Dure by the master Domenico Cucci, with bronze statuettes by Ferdinando Tacca. It is constructed of ebony, marbles, rock crystal and semiprecious stones.

East Side Renaissance

Rare European Art and Antiques Distinguish an Old World Residence







LIKE THOSE FABLED grains of sand that irritate an oyster into growing a lustrous pearl, some specks of dirt in a spinach salad helped spawn a Manhattan apartment that gleams like Florentine gold. The space has the patina of Renaissance chambers, which is exactly why the residents feel at home. "My husband is Italian, and he had always lived in Europe," says his American-born wife, "and I didn't want him to feel dépaysé. He was already experiencing extreme culture shock after our marriage, when we went to this very American dinner party at this very proper home, and we were given this terrible chicken on top of some spinach filled with sand. After that he said, 'I don't think I'll be able to survive here.' I then decided that our apartment had to be a bit of Europe in New York. And since we were both collectors, we wouldn't have any modern furniture. We wanted every piece to be something that we loved, treasured, searched out, bought or inherited."

The episode of the unwashed

"The living room was painted with a naive marbleizing technique, to best complement the art," says Fioratti. Hanging from left to right are the Master of Marradi's late-15th-century *Madonna and Child*; *St. Stephen* and *St. Augustine*, both late 15th century, by Bartolomeo di Giovanni; and *St. Catherine of Alexandria and St. Mary Magdalene*, a 14th-century work by Alvar Pirez d'Evora. Clarence House velvet on Louis XIV chair, at left, walls and ceiling panels.



A circa 1500 Tournai millefleur tapestry provides a dramatic backdrop in the living room for a set of Louis XIII turned armchairs and two Henri II walnut tables exhibiting a collection of 15th-century Venetian boxes. Agnolo Gaddi's 14th-century *Six Female Saints* is on the center table. In the corner is a small 14th-century tempera on panel, titled *The Beheading of Cosroe*, by the Master of the Straus Madonna. At left is a Louis XIII armchair.

greens occurred nearly thirty years ago. The couple have worked on their apartment ever since, creating an Old World ambiance and augmenting their collections—which range from Gothic boxes to sixteenth-century paintings and drawings—with the assistance of interior designer Helen Costantino Fioratti. Fioratti, who is also president of L'Antiquaire & the Connoisseur, an antiques gallery known for European decorative arts, comments that she and her clients share a devotion to eclecticism. "I couldn't make up my mind what I wanted," the wife says. "I have such diverse tastes. So I ended up having an English library, a French guest room and a series of Renaissance rooms. That way I can buy what I want and always have a place for it." Similarly, Fioratti likes "everything from about 50 B.C. to 1830," she says. "After that, as the Industrial Revolution comes in and people start copying earlier art, but with mawkish taste, I bow out."

The residents took a truly hands-



on approach to devising the look they wanted, though not before the apartment underwent a substantial rehabilitation. The living and dining room beams, ceilings and pilasters were finished with marbleized paint, a technique that Fioratti helped repopularize in the United States. As she was marbleizing the walls, the husband watched her intently and said, "I bet I can do that." Fioratti, who was teaching other clients at the time, promptly showed him what to do. He took the upper parts of the rooms—since he was a former parachute jumper, he said, it would be less disastrous if he fell off the ladder—and she took the lower. "We met in the middle," Fioratti says, "and no one has ever been able to tell where he began and I left off." The *faux-marbre* surfaces have been remarkably long-lasting. They were applied more than twenty-five years ago, and they still look fresh.

Once the rooms had taken on the right backdrop, the couple kept their eyes open for furnishings and works

Early-19th-century Neoclassical painted and gilded wood pillars heighten the English character of the library, which is arrayed with 18th-century gros- and petit-point upholstered furniture. Center stage in the room is Evaristo Baschenis's 17th-century *Still Life with Musical Instruments*. The Chippendale girandole supports miniature Ming vases. Carpet is an early-19th-century Bessarabian.



Showcased in the dining room is the 14th-century *St. Andrew, St. Leonard and St. Francis*, attributed to Giotto, center, which is flanked by *St. Helen Discovering the True Cross* by the Master of the Straus Madonna, left, and *The Annunciation*, circa 1360, by Turone di Maxio. At far right and left are 14th-century panels of saints by the Master of the Straus Madonna. Chair fabric from Brunschwig & Fils.

of art. She is a born collector, someone who proudly ferreted out her first bargain while she was still in school: It was a seventeenth-century chair, then mightily out of style, purchased for $17.50. Other possessions came through inheritance, from private collections and at auction. "The key is spontaneity," says Fioratti. "When you're decorating, you should buy the things you like and that are compatible. I don't like going shopping with a particular object in mind, because then you won't get the quality. I would rather have the piece be great than have it be of an exact type or period. That can be so dry and drab. Your house will look more lived-in if things aren't uniform."

The residents, who own a seventeenth-century jewelry cabinet that once belonged to George IV and a *pietra dura* floor section believed to have come from Caligula's pleasure barge, are keenly interested in provenance and all other aspects of the history of their objects. "When you have antiques," the wife says, "you feel



you're just one in a chain of owners. You want the chain to go on. You want to take care of the pieces for whoever is coming after you."

Much to his surprise, the husband became the primary collector of paintings in the family. He was no expert, but after he located a rare work that several dealers and collectors clamored to have, he tested the waters further. One heady triumph was the acquisition of a multiattributed painting stored in a bank vault in Switzerland. "I went to examine it and immediately decided that it was imperative to have it for our collection," he recalls. "I felt it was a masterpiece, no matter who did it. Later the art historian Miklós Boskovits confirmed that the work, if not entirely by Giotto, was by someone closely associated with him and active in his workshop. Our panel very probably bears the marks of his own intervention and his own brush. It is analogous to the Stefaneschi Polyptych in the Vatican, which is signed with Giotto's name."

ABOVE: "The Blue Room's walls are framed with Louis XVI–style moldings and painted in soft hues to create an eighteenth-century boudoir atmosphere," says Fioratti. A Louis XV *bureau plat* by Saunier is paired with a Louis XV *fauteuil de bureau* by Tilliard before a mid-18th-century French chinoiserie panel.

OPPOSITE: A vignette in the master bedroom is composed of Giovan Francesco Maineri's circa 1500 *Madonna and Child*, a 15th-century Italian giltwood mirror and an Henri II walnut chair. The Venetian painted and gilded pedestal is 16th century, as is the Italian majolica. Bedcovering is from Stroheim & Romann.

Another set of panels portrays a joyous annunciation scene by the fourteenth-century Veronese painter Turone di Maxio. "It was among the first paintings we purchased," the husband says. "Our dear friend [the writer and pundit] Emmet John Hughes let us buy them from him. We shared a passion for Italian primitive painting. The sections were part of a larger work, but we had no idea what it might be until Federico Zeri connected our diptych with the altarpiece in the Museo di Castelvecchio in Verona."

Perhaps the most charming tale revolves around the painting that hangs in the library. It is a richly rendered still life by the seventeenth-century painter Evaristo Baschenis. For a college art asssignment, the wife was asked to assemble some reproductions of her favorite images. She completed her homework and thought no more about it. Many years later, she was inspecting an auction sale with her husband, saw the Baschenis and fell in love with it. He told her it would cost a fortune, but he attended the auction on his own and bought it for her as a gift. Recently the wife cleaned out some boxes of papers and came upon her old assignment, only to discover that one of the images she had cut out was the still life. The coincidence speaks eloquently of the couple's long and happy union, much of it lived in New York. It's amazing what a little spinach will do.



BEFORE AND AFTER:



ABOVE: "We wanted to inject youth into the design," says Juan Pablo Molyneux of Maite Arango's vintage apartment. BELOW: Artisans put together the entrance hall's painted mosaics, designed by artist Lucrezia Moroni.



BELOW: The living room's walls were surfaced with *stucco Veneziano*, which requires painstaking application of overlapping layers of tinted resins. Both the stair and the landing were original components of the apartment.





Urban Renewal in Manhattan

Infusing a 1920 Space with Youthful Sophistication

INTERIOR DESIGN BY JUAN PABLO MOLYNEUX
TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY BILLY CUNNINGHAM



IT WASN'T as though they'd have to turn an ugly duckling into a swan. It was more like treating a basically fine-looking woman to a make-over and some with-it clothes. After all, she might have a lot to offer but she'd been around since 1920. And it showed.

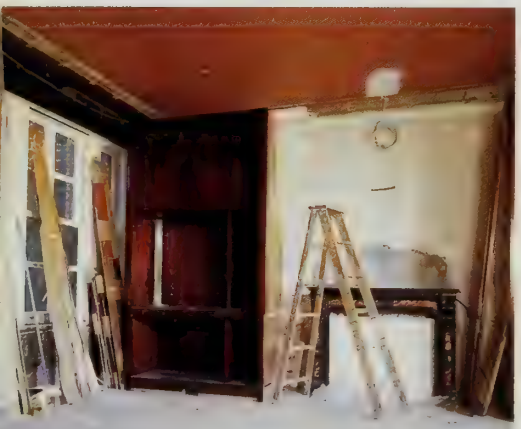
That's what Maite Arango, a spirited, highly successful young Spanish businesswoman, and interior designer and architect Juan Pablo Molyneux likened it to when they first saw the apartment that Maite chose for her New York pied-à-terre. So many pluses to the place, they assured each other, and no minuses that couldn't be handled with taste and imagination—theirs. Because client and designer click so completely, one of the greatest rewards of making over the apartment, making it come alive, was the fun they had doing it together.

Coming from sunny Spain, Maite adores space and light and the unfettered feeling they convey. These are qualities not normally delivered to a New York apartment seeker on a silver platter, which Maite knew only too well. So she was delighted when she found just what she was looking for in a remarkable, uniquely Gothic-style building on a pretty street overlooking the Museum of Natural History. "When the owner showed it to us, we loved it at first sight," Maite

LEFT: Andy Warhol's *Double Elvis*, 1963, hangs in the living room, which is accented with Corinthian pilasters. The arrangement of the sofas and four wicker chairs reinforces the space's symmetry. Newel nesting tables, foreground. The Empire table is from Florian Papp.



"I wanted to make sure that Maite felt at home, because she is used to European surroundings," notes the designer. ABOVE AND BELOW: The library's existing cabinetry was removed and the painted wall covered over.



In Progress

BELOW: Rich mahogany paneling and fluted pilasters follow the grid of the coffered beam ceiling in the library. The marble inlaid mantel, fashioned in a late-19th-century Louis XIV Revival style, is from Danny Alessandro.



says. "There was this feeling of happiness about the place. Everything was airy and flowing, not cramped and crowded. It was rather like a lovely greenhouse, so even on days when there is no sunshine, an extraordinary amount of light still pours in through the windows. Every room in the apartment is like that."

And it wasn't just a big square box with no personality. Two sets of stairs with lacy wrought-iron railings on back sides of the entrance hall landing led into the sunken living room. Ornate carved wood pilasters crowned with acanthus leaves lent a kind of classic character to the room and the spacious landing, an individuality neither Maite nor Juan Pablo Molyneux wanted to disturb. There were huge leaded-pane windows in the dining room that were not tampered with either. It was decided to work with these rather splendid givens and make the rest of the flat pure Maite. It took nearly a year.

Says Molyneux: "The best thing about Maite is she knows what she wants, and she makes quick decisions. She's very sure and secure, and she doesn't try to prove anything to anyone." Says Maite: "I wanted a living room that was young and fresh where I could entertain. Nothing formal, but sophisticated and contemporary and fun, with a sense of humor." "Like Maite herself," says the designer.

So he went to work. Ancient radiators were ripped out, and the apartment was centrally air-conditioned and heated. The old wooden steps to the living room were replaced by chic unfilled travertine ones. Wall surfaces on the landing and in the living room were done in *stucco Veneziano* (also called *stucco lucido*), which involves carefully applying overlapping transparent layers of tinted resins with a special knife, worth the trouble because of the luminous look that it achieves. For an indispensable touch of whimsy, the coconspirators decided to have artist Lucrezia Moroni, mistress of trompe l'oeil, paint mosaics inspired by Byzantine fragments, which were then set in-





"The library is like what you might see at Claridge's in London. English and Art Déco at the same time." Above the mantel is a 1959 oil by Dubuffet. Boussac of France fabric on the sofas. Roman shades and draperies from Manuel Canovas. Newel 1930s leather club chair.



ABOVE AND BELOW: "During a previous renovation, the kitchen had been enlarged by removing a wall that separated it from a dining room. The cabinetry was already there, but we added polished-granite countertops."



BELOW: "We had used mosaic panels in the entrance hall," says Molyneux, "and to drive away the seriousness of the apartment, we put more in the kitchen." The Byzantine-inspired panel depicts a pair of chariots pulled by birds.



to the floors of the entrance hall and the landing.

And what has more throwaway style than smart wicker furniture in a young woman's living room? And how about a pair of sleek wrought-iron low tables and Andy Warhol's *Double Elvis* and Larry Rivers's *Here Lies Shakespeare* hanging on the walls? Highly personal. Very Maite. To cap it all off, she and Molyneux bought Elton John's fabulously mad Biedermeier piano at an auction in London and a little rosewood stool to go with it and plunked them down on the mosaics on the library landing. What is this thing called panache?

But Maite is also a creature of contrasts and European to the core. So no one was surprised when she said she wanted an English library with chairs she could sink into and acres of mahogany. Not a thing like the living room, you understand. A different thing completely.

Molyneux tore out the original room by the roots and gave her an English library, a ravishing replica of what you might see in a London town house or a country place, with burnished mahogany walls and cabinets and shelves for books. Here is a perfect rug from the 1920s and deep sofas covered with luxurious French fabrics and well-worn leather armchairs the color of old Spanish saddles or old Spanish sherry. Japanese bronze vases sit on a nineteenth-century Thai low table, and a Dubuffet oil is right at home over the fireplace. There are leopard-print pillows to burrow into. Save for a lack of the obligatory dog hairs and the odd ancestral portrait, the duke of Devonshire couldn't turn up his nose.

Lucrezia Moroni was asked to work her trompe-l'oeil legerdemain again in the master bedroom. In a catalogue, Maite had seen a picture of a rug she coveted, but when she discovered it had already been sold at auction, Lucrezia pulled out her paints and, using the picture as a model, silk-screened a version of it onto the wood floor. Then she painted the curving corridor leading to the





A 1961 artwork by Robert Rauschenberg overlooks the dining room, arranged with a ceramic and bronze table by Jouve and Jean-Michel Frank–style chairs. The room's pale-glazed paneling was extended into the kitchen to visually expand the space. Baccarat crystal.





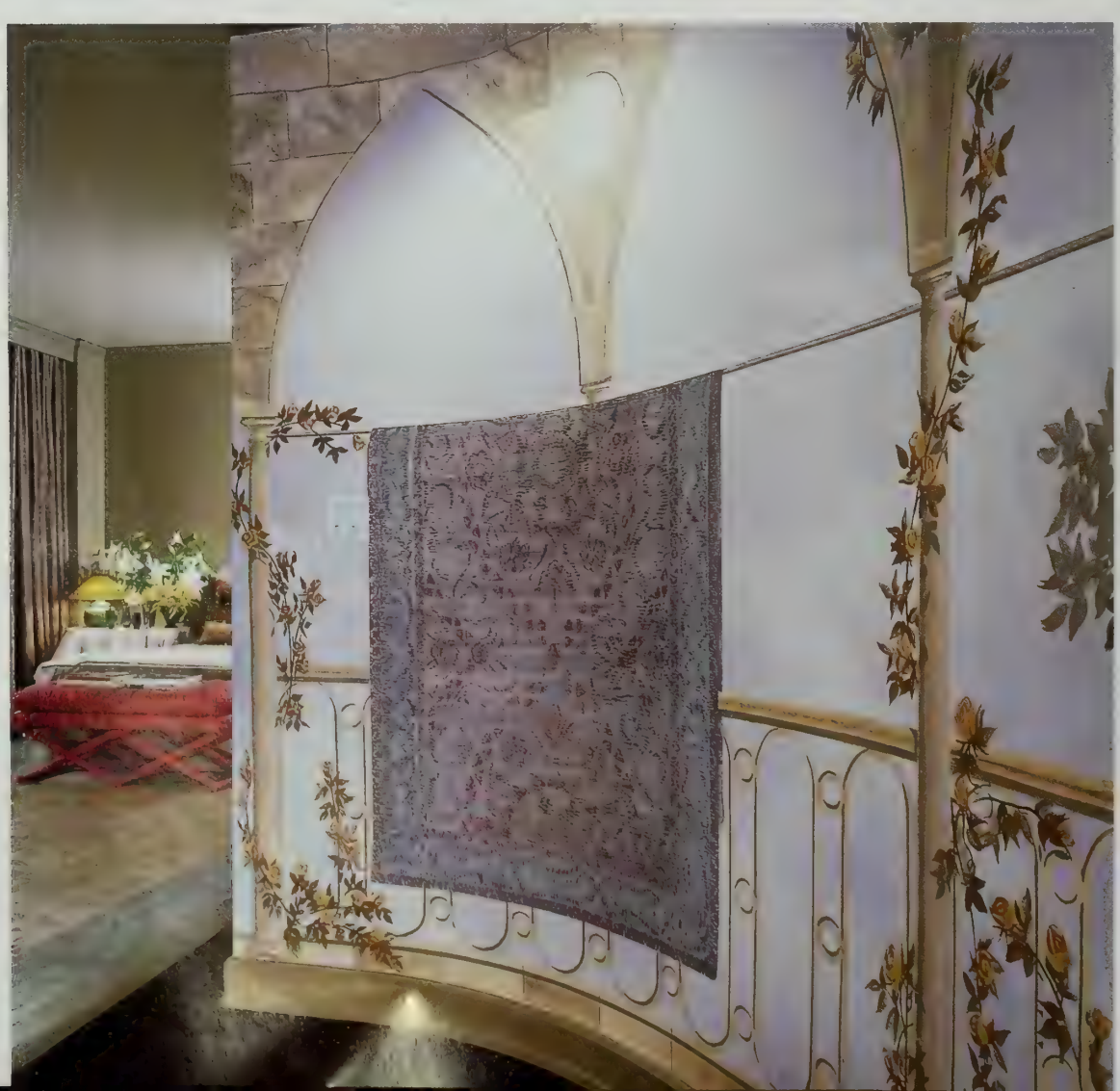
ABOVE: "The corridor to the master bedroom had previously been dark, dull and funny-shaped. It was impossible to fit furniture into. We had to find a way to lighten it up."

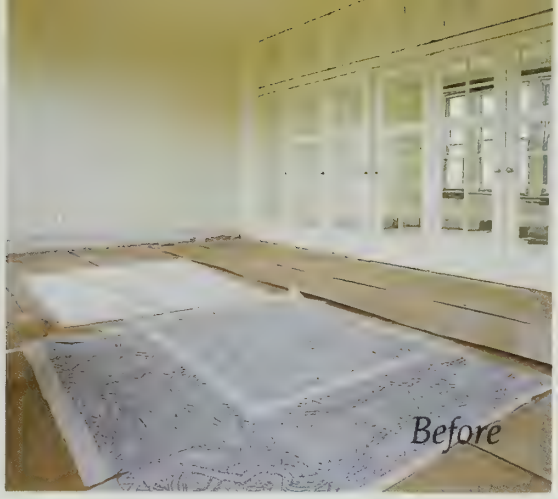
ABOVE: "I wanted the hallway to be open and fresh," says Molyneux. "I wanted it to feel as if you were on a balcony looking out. The trompe-l'oeil mural does exactly that."

BELOW: "We were trying to think of a way to incorporate a carpet into the hallway," says Molyneux, "so we came up with the idea of having it 'hang' over the mural's balustrade." Brunschwig & Fils fabric covers the master bedroom's double-X-bench.

bedroom with a trompe-l'oeil mural—beautifully colored rugs hanging on a line amid fancy railings and flowering vines.

After that she worked her way to the modern dining room, where on the island dividing it from the kitchen she did her Byzantine-inspired mosaics again. You have no idea how wonderfully it works with the ce-







ramic-and-bronze dining table that once belonged to the French comic actor Fernandel, the parchment chairs created in the style of the famed furniture designer Jean-Michel Frank, and the intriguing Robert Rauschenberg 1960s mixed-media canvas Maite wanted up there on the wall. Whatever Maite wants Maite gets. And listen, why not?

ABOVE: Since the rug Maite Arango wanted had been sold, Lucrezia Moroni silk-screened a version of it onto the master bedroom's floor. The existing mirrored closet doors were kept.

ABOVE: "The simple lines and the austerity of the master bedroom have an elegance that is just to the left of being too serious," notes Molyneux. Bed upholstery is from Donghia.

"Maite's entire apartment is a sunny and happy place," says Molyneux. BELOW: "We used only soft colors in the master bedroom." In a corner are a 1920s Tiffany Studios lamp and Hoffmann art glass. Manuel Canovas drapery fabric. Table skirt, Clarence House.



Antiques: Egyptian Revival Furniture

Cosmopolitan Designs Inspired by Ancient Motifs

TEXT BY MICHAEL M. THOMAS

OPPOSITE: *Bookcase-Cabinet*, attributed to Charles Morel, France, circa 1840. Ebonized and polychromed wood, cherrywood and bronze; 100" x 52". A fanciful bookcase rich in symbolic embellishment and monumental in scale exemplifies the spirited 19th-century interest in emulating the grandeur of ancient Egypt. Philippe Farley Inc., New York.

IN ONE SENSE, the Egyptian Revival has been going on for two millennia—or perhaps it is proper to say that Egypt never died, not as a critical fact in Western visual consciousness. The Romans regarded Egypt as the greatest of their conquests. In the wake of victory, Rome itself became a veritable museum of things Egyptian, from the very grand to the very intimate. These survived down the centuries and provided an abundant resource of ideas for Piranesi, whom one critic has called the "Magic Flute" of the great dissemination of Egyptian motifs that began at the end of the eighteenth century and continued sporadically through the best part of the nineteenth, the period many historians have in mind when speaking of Egyptian Revival.

Why has Egypt exhibited what James Stevens Curl, the ranking authority on the subject, terms an "oddly stubborn and surprising persistence" in Western taste? Why should it be the Egyptian galleries to which culturally well intentioned parents invariably bring their children on their first visit to a great museum? We find Egypt everywhere in our culture: in the obelisks towering over the Mall in Washington and Central Park in New York, on the dollar bill, as the inspiration for *The Waste Land*, the poem of the mod-



ABOVE: *Sofa*, Christopher Dresser, England, circa 1880. Various woods, polychrome and mother-of-pearl; 40" x 70". "Length of line, . . . severity of form, and subtlety of curve are the great characteristics of Egyptian ornamentation," observed Dresser in his *Principles of Decorative Design*. He would soon employ the Egyptian taste in Bushloe House. Lillian Nassau Ltd., New York.



FELICIANO



Buffet, France, circa 1900. Polychromed and gilded wood and marble; 53" x 84¼". An imposing buffet surmounted by a pair of falcons bears at its base a ram-headed deity rising out of a lotus and crowned with a sun disk. Adorning the broad apron is a pageant of narrative and symbolic scenes, some of which appear to have been inspired by tomb paintings of the New Kingdom, Dynasty XVIII. Motifs representing rebirth and protection are present. Philippe Farley Inc., New York.

ernist era, for Norman Mailer's *Ancient Evenings* and on the stage and screen in every conceivable form, from Shakespeare and Shaw to Steve Martin and Mel Brooks.

It is, I think, because Egyptian art and architecture hold the power of being all things to all people. The miracle and majesty of the Pyramids are breathtaking to both engineer and poet. The ancient culture and its works are aloof, remote, mysterious, exotic, out of time—and yet somehow they are also accessible, enchanting, straightforward, sympathetic. Unlike other non-Western cultures, Egypt is somehow connected with our long heritage. From ancient Greece to ancient Rome to the Christian Era: That is the progression of early history as we understand it, but in a way that is difficult to express, Egypt seems the ancestor of that history, utterly unlike and yet related. Athens, Caesar, the Renaissance: All these seem time-bound. Egypt is timeless, almost prehistoric, or at least on the razor-margin that separates "civilization" from what came before. Bearing the seeds of, say, Art Déco or *The Magic Flute* (which was decorated by Schinkel in 1815 and Hockney in 1978), Egypt seems continuous with the world before time. Its obelisks and lonely desert monuments descend directly from the mysterious column worshiped by the anthropoids in Stanley Kubrick's *2001*.

Until Napoleon's North African campaign of 1798–99, however, Egypt existed in the European mind principally as an antiquarian fantasy rooted in Renaissance cabalism and its Masonic offspring. Artistically, it was known through the monuments extant in Rome and the provinces that Piranesi incorporated and elaborated upon in his *Diverse Maniere* of 1769, the most influential of Egyptianizing texts. Piranesi was drawn to Egypt by its austerity and simplicity. The taste of the age was tending toward the big, dramatic and permanent—the Sublime, in other words. Romanticism was in the air, if not yet named as such. In his history of styles, Philippe Jullian has charac-



Pair of Torchères, England, circa 1815. Ebonized and parcel-gilt wood; 39" high each. Finely carved Egyptian heads and winged eagle heads draw from the exotic decorative vocabulary popular at the time. Florian Papp, Inc., New York. *Fauteuil* (one of a pair), France, circa 1850. Mahogany and ormolu; 39½" x 26". A richly ornamented armchair, part of a five-piece set including two chaises, was probably commissioned by Napoleon III for one of his palaces. De Rempich, Inc., New York.

terized Egypt as "the China of Neoclassicism," meaning simply that Egypt was as fecund a source of motifs and formal ideas for Neoclassical art makers as Chinese art had been for their Rococo predecessors, but we can carry Jullian's analogy one philosophical step further. Egyptian art's distinctive qualities made it a perfect vehicle for reconciling Romantic yearnings with the prevailing Neoclassical taste. It was grand, recondite and in its own way mournful—or at least sobering—and this also suited it to Victorian sensibilities. It pressed the full weight of the ages and the full force of the unknowable on the viewer. And at the same time it was disciplined, direct and simple enough to grasp visually.

Strictly speaking, the "great" Egyptian Revival may not have begun with Napoleon in Egypt, but his conquests, and the revelations they yielded, provided the sort of impetus that transforms tendencies and enthusiasms into genuine artistic movements. Napoleon himself commissioned an elaborate, archaeologically exact *Description*, which would appear in twenty volumes between 1809 and 1828. The ground was seized earlier, however, by Baron Dominique Vivant Denon's *Voyage dans . . . Egypte*, which was published in Paris in 1802 and was in print in English in both London and New York by the end of the following year. For the first time, the West could see precisely what Egyptian art looked like. The effect was electric. Fantasy could now be tempered with the archaeological exactitude on which a scientific age would insist; the Sublime could be measured with calipers. Now began a great revival that anyone remembering the crowds and tumult of the "King Tut" exhibition would have to say still has plenty of life left in it, even after nearly two centuries.

In England, the movement's initial champion was Thomas Hope, who wedded inventiveness and archaeology in a decorative synthesis that would be emulated right through the century, notably in the work six decades later of Christopher Dresser,



Ottoman, attributed to Christopher Dresser, England, circa 1880. Exotic woods, mother-of-pearl and ivory; 21⅛" x 36½". Perhaps best known for his application of the Oriental aesthetic, Dresser took inspiration from numerous sources. Around 1880 he designed the interiors and furniture for Bushloe House, in which he incorporated Egyptian, Persian and Anglo-Japanese influences. Gene Tyson Antiques, Inc., New York.

whose furniture designs actually embodied key structural principles of Egyptian originals. France and America succumbed in short order. A vocabulary was created that could deal with every decorative necessity and scale; this soon found its way into every corner of the Old World and the New with the slightest pretension to being à la mode. In Boston and Manchester, Lyons and Mannheim, Egyptian motifs proliferated. Mummies, sphinxes and tripods, the entire pantheon of animal and anthropomorphic deities, hieroglyphic and other patterns, carved, painted, gilded, chased. Supporting, defining, decorating—in all degrees of sophistication, cost and utility. Sofas, cabinets, bookcases, footstools and here and there an entire house. Now and then the excess seems to parody itself—the Egyptian Revival is, let us not forget, the source for the silly cinematic repertory of mummies' curses—but on the whole the effect is seldom less than striking and often really very beautiful.

Long after the first philosophical and archaeological raptures of the revival have dwindled away, Egypt continues to hypnotize. There are a number of reasons for this. The range and versatility of motifs that Egyptian art supplies to the art maker or craftsman is incomparable. The timelessness with which the basic formal vocabulary is imbued means that it is always "modern," that it can be adapted as effectively today, by the Memphis group, for example, as it was by Frank Lloyd Wright in his time, or by Thomas Hope and his contemporaries or the cabinetmakers of mid-nineteenth-century America in theirs. Egyptian style cannot be fenced in chronologically. It is truly cosmopolitan; it is at home anywhere, working comfortably within the formal dictates and inclinations of any age; it carries no baggage of being dated, and yet it is wondrous strange. It speaks of and to a part of ourselves so central to our existence, and yet so remote, that we cannot ignore it. What we cannot ignore, we are emboldened and impelled to remake and remake in art and craft.

Pair of Slipper Chairs, United States (probably New York), circa 1870. Ebonized cherrywood; 30¾" x 21⅝" each. Long an important image in Egyptian art and legend, the sphinx—occasionally winged (as in the example here)—assumed renewed significance with the Egyptian Revival. Margot Johnson, Inc., New York.



FELICIANO


ARCHITECTURAL DIGEST VISITS:
Madonna

"WHAT I WANTED MOST was just to love my environment," says Madonna of her apartment in an unassuming brick building on Manhattan's Upper West Side. As conceived and executed by the creative hand of Christopher G. Ciccone, her younger brother and most trusted confidant, the apartment is a low-key yet glamorous sanctuary, a place that allows her, once inside, a temporary escape.

Madonna entrusted her brother with the design of her Los Angeles house (she gave him ten days to do it) and never thought of having anyone else envision and execute the New York space. "Who could I have more in common with than someone I grew up with?" Madonna says of her choice of designer. "We like the same things, from music to what we eat." Although Ciccone has no formal art training, he designed the stage sets for the Blonde Ambition tour, which was the setting for the documentary *Truth or Dare*, and he is an artist in his own right. But he is wholly self-taught in the area of interior design.

Ciccone knew early on what he wanted to do. "I wanted to create a *New York* apartment. In Los Angeles the living spaces are big, wide open. There are loftlike attributes to them, and also the feeling of living in a penthouse. In New York I wanted to make a space for her that was elegant without being weak, peaceful without being boring. She prefers New York to Los Angeles because when she's here she can relax. There's a city here—you feel you are with people, living with the rest of the world, not confined to an automobile. But it still had to be a place she would feel safe in. Even though there's a view of Central Park, you don't feel exposed to anything."

The apartment, he explains, had originally been three separate units. "Madonna and Sean [Penn] bought the first apartment—the living room, dining room, a much smaller kitchen and two small bedrooms—maybe five or six years ago," he says. "A second one was purchased after their divorce a couple of years ago, and a third—which constitutes the back sitting room and bath—was acquired six months later when the place had been gutted, which of course made it necessary to change the plans."



"Subdued elegance" is how Christopher G. Ciccone describes the Art Déco setting he created for Madonna's apartment. ABOVE: The designer, who is Madonna's brother, by Tamara de Lempicka's *Nue à la Colombe*, 1930.



OPPOSITE AND COVER: Setting the muted tone in the entrance is a circa 1930 Fresson print titled *Nude* by French photographer Laure Albin-Guillot and a Pompeian-style klismos chair from the late 19th century.

RIGHT: Ciccone, who converted three small apartments into one, kept the original circa 1915 leaded-glass doors. Above a second klismos chair in the vestibule is a circa 1790 Irish cobalt-blue-and-white mirror. The circa 1924 gilt-bronze Süe et Mare chandelier has a bowl signed by Daum. Rug by Edward Fields.

Ciccone made virtually all the major design decisions, talking with Madonna once a week, while architect Stephen Wang, a partner of the New York firm Procter and Wang, carried them out. The style that emerged is a classic early Art Déco look. Ciccone kept as many original details of the 1915 building as possible, such as moldings and fireplaces, and paid attention to all-new minutiae, including the doorknobs and the color of screws. "I wanted to stay away from American Déco and late Déco," he says, "because I felt this style was easier to live with and would age well."

The main problem was to make the three apartments feel as though they had always been one. Working with Stephen Wang, Ciccone got the effects he wanted, especially in the hallway, a long barrel-vaulted space that runs from the living and dining rooms down to Madonna's bedroom and dressing room at the end of the apartment. "A hallway is a very important part of a New York apartment," says Ciccone. "If you've got one, it means you have lots of room. It's something grand and should be given a certain amount of elegance. A castle is not a castle without a moat. A New York apartment should have a great hallway." There were problems installing the central air-conditioning (which Madonna never uses anyway because she prefers open windows) and the lighting, but in this instance Ciccone decided it had to be his way. Says Wang, "With his artistic background, Christopher has fewer constraints than an architect."

The spaces are breezily cozy rather than sweeping or grand, and the colors subdued, even in the vestibule,



"I get strength from my art—all the paintings I own are powerful," says Madonna. *Les Deux Bicyclettes*, 1944, by Fernand Léger hangs over the living room mantel. *Le Cœur Voilé*, 1932, by Dalí is framed by Mondrian-style bookshelves designed by Ciccone. The Art Déco pieces—a macassar ebony low table by Jean Pascaud by the sofa, the armchairs at left by Eugène Printz, two walnut [illegible] foreground, by Armand-Albert Rateau and the circular lacquered table by [illegible]—are all anchored by the circa 1930 rug, initialed "C.R." Sofa fabric is from Clarence [illegible]







OPPOSITE: A circa 1930 sideboard by Eugène Printz features one of his signature design motifs—accordion-folded doors. *Andromeda*, 1929, by Tamara de Lempicka and a pair of late-1930s American club chairs are grouped in another area of the living room.

ABOVE: Christopher Ciccone designed a built-in mahogany buffet to complement the circa 1930 dining table and chairs by Jean Pascaud. On the wall is *Nana de Herrera*, 1930, by de Lempicka. Chair and silk moiré drapery fabrics by André Bon.

where a Picasso-inspired rug is complemented by a Süe et Mare chandelier and an 18th-century Irish oval mirror. The living room, where Ciccone left the original molding, is a comfortable amalgam of dark blues, deep purples and some mossy greens. Madonna owns four paintings by Tamara de Lempicka, in which female figures are refracted against deep-colored geometric patterns, and the room reflects that angled elegance. The sofa was made from photos of Coco Chanel's studio; Mondrian-inspired bookshelves, designed by Ciccone when the first apartment was purchased, flank a fireplace; and alabaster sconces cast a soft glow over a Steinway baby grand piano.

Madonna's art collection, however, is the key to the apartment. Vintage photographs, mostly of female nudes, including works by André Kertész, look more like a series of abstract shapes than human figures. A Salvador Dalí depicts a veiled red heart, somehow fitting for this comfortable yet completely stylized environment. "I get strength from my art—all the paintings I own are powerful," says Madonna. "As an artist myself, I know what it's like to put your heart and soul into something. You can feel the presence of another person."

Darlene Lutz, who for five years has advised Madonna on her art collection (which includes two coveted Frida Kahlo paintings that hang in California) and helped shop for many of her furnishings and objects from Paris to Los Angeles, takes it one step further. "It's no secret that Madonna is an appropriator of images," says Lutz. "Everything she does tells a story. She takes the narrative out of the art and puts it into her work. When she was collecting de Lempicka, for instance, you could see



ABOVE: "I love the office because I can use my fax machine and look at my Picasso at the same time," says Madonna. *Buste de Femme à la Frange*, 1938, hangs over a desk designed by Ciccone. Above a 19th-century Russian side table is *Les Gants de Boxe*, circa 1930, by Pierre Dubreuil. Antique Persian rug is on the floor.

those forms in the videos, as in the one for *Express Yourself*. A recent series of portraits of her by Steven Meisel was much like the photographic work by Brassaï." Lutz adds that Madonna's collecting is a learning process. "She's not big on three-dimensional work, but sometimes I still show it to her. We go constantly to exhibitions and to see collections, and that gives me the opportunity to see how she is looking at things, which changes all the time. I've never gone out with a checklist of artwork from a certain period. That has never been my—or Madonna's—focus."

Some of Christopher Ciccone's designs were influenced by the furniture of the lesser-known Art Déco designer Eugène Printz. "I consider him a grandfather of decorative arts," he says. "He was doing a familiar thing at the time, but always with a twist. His work was never perfectly streamlined." One of Printz's signature design motifs—accordion-folded doors (*portes-accordéon*) on cabinets—was adapted by Ciccone for the cabinet doors in the dining room and the head- and footboards of Madonna's bed. "I didn't like him in his purest form," says Ciccone. "It was too much of one thing, which I feel gets boring. It may be great to look at once, but to continue to reenter a room over and over and not get tired of it . . . That's why this apartment is made the way it is."

OPPOSITE: The gym is completely soundproofed so that the stereo system ("Madonna likes to feel the music," says her brother) can't be heard elsewhere. At left is *Portrait of a Boxer*, mid-1940s, by Claggett Wilson and an untitled 1927 photograph by Frantisek Drtikol.

The kitchen is in direct contrast to the main living areas, a combination of white tile and stainless steel. Although the majority of the apartment was designed by Ciccone, he says the kitchen was the most "collaborative effort." One specific Madonna request: a breakfast nook that was made to resemble a booth in a 1950s diner. Over this booth, however, instead of a jukebox, is a 1927 photograph by Jacques-Henri Lartigue of two women called *The Rowe Twins*. The space is useful but small, made for intimate gatherings. "I don't like rooms you never use or that are wasted space," says Madonna, "but I also like a sparseness and a cleanness." But, Ciccone adds, "Madonna doesn't cook much. I think she has a couple of cookbooks, and now and then she makes Rice Krispies treats, but I wanted to give her the option if she wanted to," he jokes.

The same intimacy is true of the dining room across the vestibule. The highly burnished Art Déco table was one of the first pieces bought by Penn and Madonna. The kitchen was even smaller then, so they ate breakfast there, not wanting to eat standing over the stove.

Off the hallway is a guest bedroom, with a central square of recessed lighting almost tracing the

OPPOSITE: Stainless steel resonates through the kitchen, in contrast with the rest of the apartment. "I didn't want to do an Art Déco kitchen," says Ciccone. "You get the best appliances and work around them. But the only reason there's a microwave is that Madonna likes to make popcorn." Sub-Zero refrigerator.


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ABOVE: Along the barrel-vaulted hallway, which Ciccone designed and architect Stephen Wang executed, are numerous vintage prints, including *Nude*, 1929, by George Platt Lynes (at rear) and a series of nude distortions by André Kertész.

BELOW: The burl maple bed with copper trim and the burnished-copper oval ceiling light fixture were both created by Ciccone after designs by Printz. A pair of circa 1820 Paris urn lamps flank the bed, and a circa 1920 lamp by Albert Cheuret rests between two American Art Déco club chairs. Léger's *Trois Femmes à la Table Rouge*, 1921, hangs over the mantel. Drapery and chair fabrics, André Bon; carpet and rug, Edward Fields.



perimeter of the bed, and Madonna's office, where Ciccone devised Indian rosewood shelving and a multifaceted desk that folds open and closed.

Taking center stage in Madonna's bedroom is a king-size bed, with Ciccone's version of Printz's accordion-folded head- and footboards, in front of a series of tied-back draperies. "The bed is theatrical but subdued, very appropriate to my client," says Ciccone, laughing. "And she wanted yellow in the room, but I didn't exactly want to put lemon on the walls. I wanted something that glowed in a serene way." What he found was a shade of yellowish beige that every piece of fabric and every object in the room picks up on and reflects. He devised an oval ceiling light fixture, also inspired by a Printz design, which lights indirectly, softening the room's edges. The six-sided dressing room ("This is where she hides," says Ciccone), which continues the same colors and has the same oval ceiling lighting, features a small vanity table flanked by two closets with built-in drawers because, as her brother explains, "Madonna doesn't like dressers standing around."

One of the most striking rooms is the bath, where a series of repeating pointed Moorish arches—an appro-

priated Casbah of sorts—echoes the vaulted hallway. One arched doorway separates the front part of the room where the tub is located from the marble-lined steam shower with a marble seat ("I think everyone connected with the apartment has tried the shower," Ciccone says). The windows, which open with white tassel pulls, are also arched; even the medicine cabinet is a double-doored arch. And everything is covered in white Italian marble with a hint of rose vein, except in the shower, where the vein is a deep gray.

For the shower, which has a marble frame, Stephen Wang had to figure out how to "work out a door with a vaulted head and make the hardware work too," he points out. "A frameless shower door and a vault may look simple, but they're not easy to achieve." Adds Christopher Ciccone, "Stephen was great in letting





ABOVE: A series of Moorish pointed arches, repeated on the door of the steam shower and medicine chest, punctuates the bath, which Ciccone covered in rectangular pieces of Italian marble. The bathtub has silvered claw-and-ball feet.

my creativity take precedence. I would submit poor drawings, which would be corrected. I learned a lot from watching him work."

Meanwhile, Ciccone can't seem to let go of this job. Like his sister, he is constantly changing, rearranging, adjusting, reinventing. "I don't think you ever truly finish a job like this," he says. "People's tastes continue to evolve and change. I would be surprised if Madonna was content with this for the next ten years." Madonna, of course, knows her own mind about these things. "We call Christopher the pope because everything has to get his seal of approval," she says. "But I wouldn't say the apartment is one hundred percent finished. I like to change. A new lamp, a piece of art, can transform a room. I reserve the right to do that."

RIGHT: Another oval ceiling light softens the angles of the six-sided dressing room. Over the fireplace is *The Young Knight of the Black Isles*, 1906, by Maxfield Parrish. The Art Déco armchair is attributed to Michel Dufet and the dressing table to Paul Follot. The 1920s rug is signed "Jacomite" Edward Fields carpet.







RIGHT: *Scene of Montreal,* Birge Harrison, circa 1900. Oil on canvas; 21¾" x 29¾". Sharing with his brother Thomas Alexander a talent for marine themes, Harrison began as a figure painter, studying under Carolus-Duran and Alexandre Cabanel in Paris, but went on to establish an experimental school of landscape painting in Woodstock in 1897. Altman/Burke Fine Art, New York.

Art: Woodstock Painters

Early Works from Upstate New York's Fabled Art Colony

TEXT BY ROBERT ROSENBLUM

MOST PEOPLE KNOW that in 1969 Woodstock, New York, became world-famous as the sweet little town nearest the site of a sky-domed summer rock concert that turned into a bacchanal of self-expression for a global counterculture worshiping at the shrines of peace, love and nature. Fewer people know that on a far more genteel and elite level, Woodstock, snuggled into the foothills of the Catskill Mountains, had been hospitable to such creative liberties since 1902, when a colony was founded there to promote the kind of activities colloquially described, both then and now, as "artistic."

In some ways, the original Woodstock perpetuated many European traditions. The history of later-nineteenth-century painting is filled with the discoveries, by city-bound artists, of unspoiled, remote sites. In what might seem a new Garden of Eden from the vantage point of Paris, London or Berlin, artists sought to live side by side with peasants or fisherfolk whose world was unsullied by factories, railroads and department stores and whose presumed simplicity and innocence might provide the timeless, untroubled ambiance for the sophisticated exploration of modern wellsprings of creativity.

Pont-Aven in Brittany, where in the 1880s Paul Gauguin and Emile Bernard changed the course of Western art, is the best-known of these places, but they dot the entire map of Europe. On the other side of the channel from Brittany, for example, the Cornish fishing port of Newlyn, near St. Ives, became in the 1880s a similar haven for British artists. In Germany, the village of Worpswede, up north near Bremen, was also transformed in the 1880s into a sanctuary for artists who wished to retreat from the modern world. And still farther north, in the remote Danish peninsula of Skagen, Scandinavian artists flocked in ever-

OPPOSITE: *Peonies,* Eugene Speicher, circa 1928. Oil on canvas; 22" x 18". Departing from the portraits on which his reputation was based, Speicher executed a body of still lifes and landscapes that recorded the terrain surrounding his Woodstock residence and the flowers from his garden. Among Speicher's teachers were artists such as William Merritt Chase, Frank Vincent DuMond and Robert Henri. Babcock Galleries, New York.



greater numbe[r] [c]entury drew to a close. Moreover, in most of these s[i] [c]rafts were cherished by the modern artists wh[o] [l]ike John Ruskin and William Morris before [t]egrated beauty of all the handmade arts i[n] [s]ociety.

Within these traditi[o]ns, a relatively late comer, though one with[a] [A]merican flavor of a slightly loony but enlight[e]n[e]d [h]ippy supporting the most freewheeling lifestyles and curriculum. Instead of being a happy find in the woods by itinerant artists, Woodstock was the programmatic effort of a group of well-heeled American bluebloods, headed by Ralph Radcliffe Whitehead, who hoped to propagate, as at a privileged university in a sylvan setting, a wide spectrum of artistic and intellectual endeavors. Creative writing, music

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ABOVE: *The Blacksmith Shop, Woodstock*, Charles Rosen, circa 1928. Oil on canvas; 32" x 40". "Nature is my source of inspiration," said Rosen, who came to Woodstock to teach landscape painting in 1918 at the age of 40—a period in his life when he was seeking to alter the course of his work. He would make Woodstock his permanent residence and help to found the Woodstock School of Painting. James Cox Gallery, Woodstock, New York.



ABOVE: *The Branch*, Henry Lee McFee, circa 1916. Oil on canvas; 40" x 30". McFee's experimentation with modernism began in 1910 and continued during his Woodstock years. His volumetric still life, more representational than Cézanne's work, echoes the master's influence. Sid Deutsch Gallery, New York.



BELOW: *Portrait of Paul Burlin*, George Bellows, 1915. Oil on canvas; 22" x 18". "All civilization and culture are the results of creative imagination or the artist quality in man," stated Bellows. It is said he had the most lasting impact on Woodstock. Here, the Woodstock artist Burlin. Allison Gallery, New York.



On Central Park West

A Decorative Fantasy Built on Classic Details



INTERIOR DESIGN BY BURT WAYNE, ASID
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY FELICIANO

"I DON'T DECORATE in terms of the moment, what I am, really, is a classicist, and what I hope I've accomplished here is an apartment as valid today as it would have been fifty years ago and as it will be fifty years from now," says decorator Burt Wayne of the Manhattan firm Wayne & Doktor. The apartment in question, ten commanding—which is to say high-ceilinged and grandly proportioned—rooms in one of Central Park West's historic buildings, presented a self-serving challenge: This time Burt Wayne was his own client.

"It's always a plus in decorating when the architecture is there and you don't have to start manufacturing it," the designer allows. Another attraction, for Manhattan especially, was the apartment's range and space. "I can entertain on a large scale; in fact, the more people there are, the bigger the place seems to get—it positively flows. And when I'm alone here, I can actually roam."

Wayne's basic rule of decorating is that there *are* no rules. "I have learned over the years that almost anything that has meaning, that is inherently good, can work one way or another." The proof is all around him: Periods, colors and fabrics that would normally be intolerant of one another have blended into something

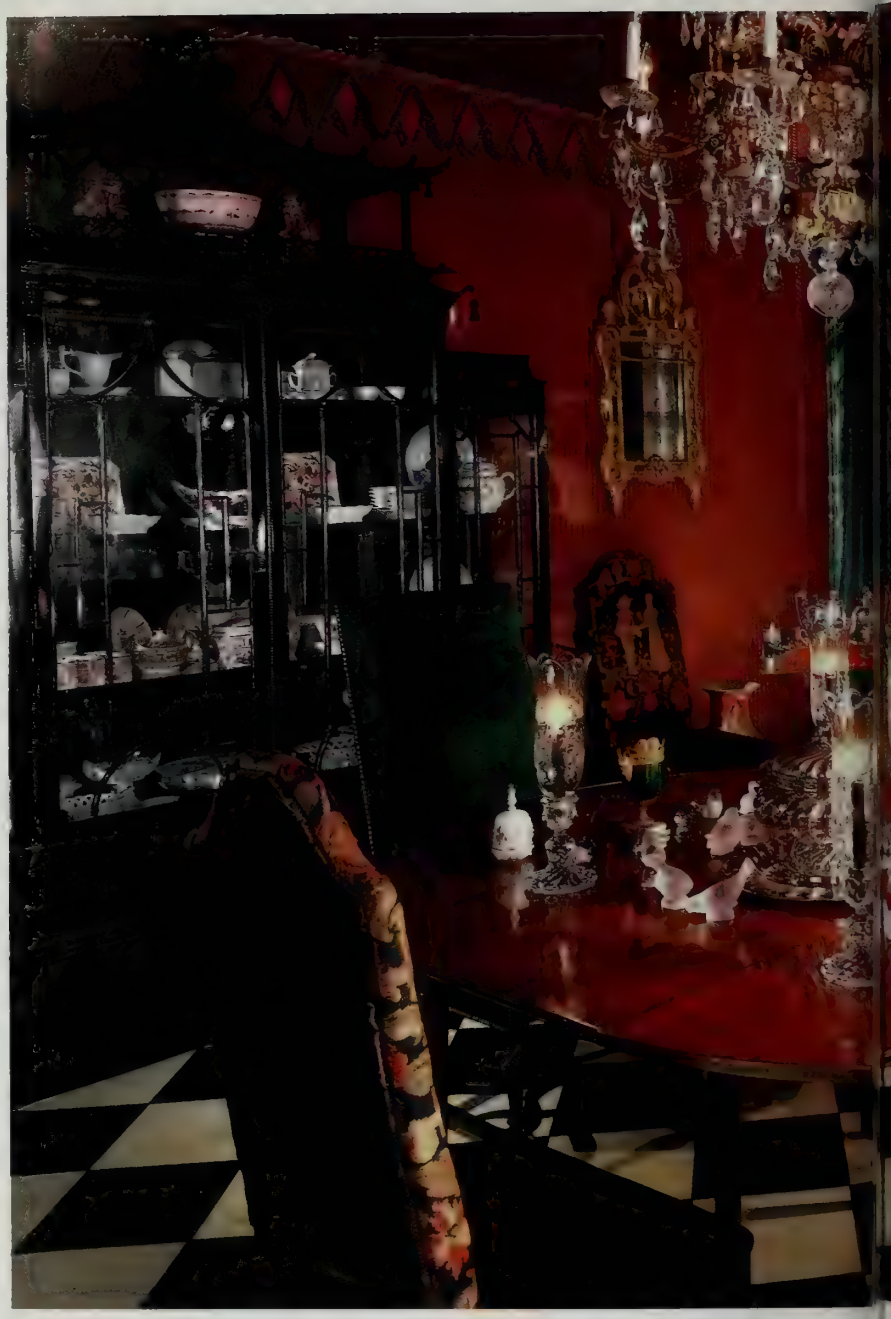
Designer Burt Wayne, president of the Anne Klein Design Studio, says his apartment above Central Park "represents permanence, not the whim of the moment." LEFT: Rich textures and colors in the living room add to the Old World ambiance. A French chinoiserie screen provides a backdrop for 18th-century chairs. The bronze at left is by Paul Suttman.

FOLLOWING PAGES: "I call it the Venetian sitting room," says Wayne. Ornate decorative elements include a mirrored frieze and crown molding, and paintings after Canaletto line the damask-covered walls. The 18th-century Venetian-glass chandelier is from Marvin Alexander. Stark carpet. Beyond is the entrance hall, with marbleized walls and ceiling.









"I'm an atypical decorator," notes Wayne (above, in the sitting room). "I don't start with a concept. The work I do is based on a mood, a feeling; there's nothing premeditated or preplanned—it just evolves as life evolves."

rich and soft and many-layered. "There's everything known to man here," Wayne admits, adding sagely, "It's all in how it holds together."

Anchored by a classic sensibility, buoyed by a pagan imagination, the apartment is a series not so much of rooms as of chambers—triumphant chambers that never quite lose their decorative footing to fantasy. Take the elegant entrance hall; its floors painted in a black-and-white checkerboard pattern, its walls marbleized in the Louis XIV style and its ceiling awash with clouds, it is more gallery than hall—what Wayne describes as "a whole trompe-l'oeiled environment."

The sitting room, with its lavish view of Central Park, is a medley of mood and color: green luxury filtered through primrose light. Burt Wayne is a lover of Venice, often visiting the place, and this room is Venice reinvented—from the collection of early-nineteenth-century Venetian paintings in the style of Canaletto, to the eighteenth-century Venetian-glass chandelier, to the Venetian mirror and credenza, down to the Fortuny-like green satin damask in which the chairs and walls are upholstered.

The living room is another cache of rich textures: aubergine satin on the walls, an aubergine-and-gold wall-covering in a Renaissance-like design on the ceiling and silk brocade on the rare eighteenth-century English Chippendale camelback sofa. The "best pieces," says Wayne, in this room full of fine pieces are the six-panel eighteenth-century French chinoiserie screen and the overscale eighteenth-century Régence bergère, although the designer also appreciates the "severe simplicity" of the demilune Louis XVI *bonnetière*.

"I want to live elegantly, even surrounded by a certain amount of luxury, but I assure you I will never sac-



LEFT: Upholstered walls and a diamond-patterned floor set the tone in the dining room, where furnishings include a mahogany table, a Chinese Chippendale–style cabinet, and a Louis XV–style gilt-framed mirror from Philippe Farley. Mounted over the sideboard is a 17th-century oil by Franz de Hamilton. Etched-crystal candlesticks are Baccarat, as are some of the table ornaments; the rest of the collection is Lalique.



RIGHT: In a corner of the master bedroom, the designer placed a delft covered jar on a silver-leafed eagle wall bracket; next to it hangs a 17th-century painting. A Lalique greyhound figure stands on the table in the foreground. The Chinese jardiniere is early 20th century.

rifice comfort for anything," Wayne proclaims, pointing to the room's collection of eighteenth-century chairs. "They're all overscale, and they took a great deal of trouble to find, because a good many eighteenth-century chairs are small. When it comes to antique chairs my motto is 'Not only live *with* them, live *in* them.'"

The source of an almost palpable warmth in the cavernous room (it has as many as five seating areas) is the designer's multifaceted collections—including antique seals, antique lapis, malachite and rock-crystal eggs, and Chinese Export ale mugs and porcelains—amassed over years of ardent travel. "My grace notes," he calls them.

The dining room is all-encompassing, with walls upholstered in red-and-green silk Empire stripes, ceiling tented with heavy rope trim and floors painted black and white in a diamond pattern. William and Mary–style chairs covered in antique needlepoint link up to a Directoire

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"I don't believe in obsolescence—a fabric or a color of the moment," says Wayne. Portuguese 18th-century fabric panels adorn the bed, in front of which is an Henri II–style oak table. Amid the array of 17th-century-style chairs is a draped table that displays the designer's collections of pens and seals along with numerous personal photographs. The gilt-framed mirror, at right, has engraved glass inserts.

Recalling a Designer's Signature Aesthetic

Diverse Objects and Opulent Fabrics Define the Late Marcia Whitney Schott's Own Residence

INTERIOR DESIGN BY MARCIA WHITNEY SCHOTT
TEXT BY SUZANNE STEPHENS, WITH MARK HAMPTON
PHOTOGRAPHY BY DERRY MOORE

"ROOMS THAT ARE full of deep colors and dark shadows have a mysterious quality," says Mark Hampton. The New York interior designer is standing in the resplendently furnished Upper East Side residence of Lewis Schott and the late Marcia Whitney Schott. Mrs. Schott had designed the apartment, and Hampton, a friend, offers some insight into its legendary reputation. "It has the feeling of a European apartment of the late nineteenth century, something like the studios of William Merritt Chase or the Viennese painter Hans Makart," he explains. "Nothing is simplified, no detail is omitted. It is warm and comfortable, with rich and complicated surfaces and materials." And, like artists' ateliers of the 1870s and 1880s, the apartment displays what Hampton describes as "an extraordinary eclecticism. She had things from every possible century and country: Renaissance, Baroque, Neoclassical, Pompeian, Turkish," the designer says. "There were no limitations in the late nineteenth century—nor in this apartment. Whatever caught Marcia's fancy was worked into her decorating scheme."

Hampton had met Marcia Schott, who was also well known as an owner of racehorses, before seeing her work. "The impression you had on meeting her was quite different from the one you would form on seeing the rooms she decorated," he remembers. "She was very tailored, delicate and soft. The dark tapestries and fabrics and large-scale furniture are not what one would expect," he adds, singling out an upholstered and fringed center table in the living room. "There are endless examples of Victorian furniture, and they are all brought together with a nineteenth-century sort of opulence."

The high-ceilinged living room, with its genre and still-life paintings and organized clutter of decorative objects, books, cachepots and ginger jars everywhere, seems larger than it is. "It is quite Victorian in the European manner Mario Praz described so well in his book *An Illustrated History of Furnishing*," Hampton says. "Every place you could put fringe or tassels, she seized upon it."

Touching a shawl casually tethered to the handrail of a staircase, Hampton remarks, "There are shawls everywhere. And almost every surface, including the walls, is covered with fabric." The paisley, striped, checked and floral upholstery and table cov-



A rich profusion of patterns and [illegible] distinguishes the Upper East Side apartment the late Marcia Schott created for herself and her husband, Lewis. Designer Mark Hampton observes, "She was able to do incredibly bold things in decorating." Evidence of her highly original vision is found in the living room, where antique ceramic jars are arrayed on tables and a wall is lined in French pine panels.




DECORATION





LEFT: Elsewhere in the living room, a six-fold Chinese Export painted-leather screen stands in a corner below a Louis XVI gilt mirror. The rectangular center table —one of the many Victorian pieces in the apartment—is upholstered in pressed velvet with a tassel trim. Pieces of blue-and-white porcelain are set around the room. Horn chair in foreground is Scottish. ABOVE: *Interior of a Salon with a Cat*, a 1909 oil by C. Jung, hangs over the sofa, which is loosely covered with paisley.

erings, he says, "have a density that reminds me of Orientalist paintings." Yet the setting isn't claustrophobic. "The details are lush," Hampton says. "But Marcia kept herself from going overboard because she loved ancient materials and that sense of what John Fowler called 'pleasing decay.' Aged surfaces have a softness and gentleness that is very forgiving. There is nothing brash about them."

Hampton considers it a strength that Marcia Schott did not find it necessary to be consistent with her décor. "There are three colors of woodwork in the living room alone," he points out. "Clearly, she was not intimidated by architectural dogma."

Marcia Schott had come to interior design rather late in life. She had graduated from the University of Florida with a law degree. Then, after marriage to Lewis Schott and time spent "raising horses and children," according to her husband, she decided to study at the New York School of Interior Design. She practiced for about eighteen years until her death in 1989, designing for herself and friends. Lewis Schott reaffirms Hampton's assessment of his wife's talents: "There was a way she put fabric and objects together that made it work," he says. "If you went by convention, you wouldn't do it." The couple's own apartment was Marcia Schott's ongoing obsession. "She continued to work on it over the years," says Lewis Schott. "It wasn't a matter of following fashion and styles, for it has stayed basically the same. But she would constantly edit."

Marcia Schott's unconventional approach is seen throughout the apartment, from the intimately scaled vaulted entrance hall, covered in a



floral tapestry fabric, to the Pompeian-red sitting room. "Notice the juxtaposition of light ephemeral furnishings with heavy textures, or of one style with another," Hampton says. The furniture in the sitting room is a case in point. "Pieces such as the Italian Renaissance Revival chair with marble inlay are not there to make an archaeological reference to the Renaissance; they are eccentric, whimsical additions to the setting. Marcia continually expanded the possibilities of what could be mixed together." An "Oriental corner," where hangings and tassels are draped over a stand, offers another example of the late designer's boldness. But, as Hampton says, "There was an idiosyncratic quality in her taste that gave her boldness its originality."

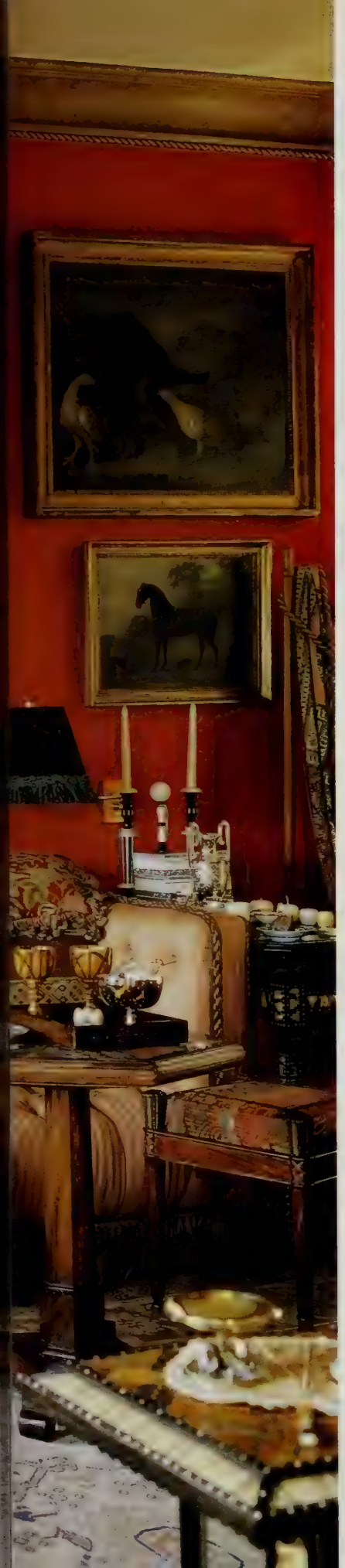
The walls of the sitting room are covered in a vibrant red damask—"an example of the utterly neutral quality red can create," Hampton observes. "The red in the sitting room is a classic warm, masculine, cozy red, as opposed to the pinkish and overly stylized red you often see."

Down a long hall lined with architectural drawings is a small, cheerful bedroom with floral chintz on the plump chairs, the chaise longue and an alcove bed. "Marcia obviously loved the appearance of total profusion," Hampton says. "At the same time, she did not like the summery, little-girl colors that usually go with a taste for flowers. The walls are a plain, tobacco-colored damask. She loved mellow, glowing colors of age, warmth and richness."

One might expect the floral chintz to further reduce the perceived size of the room. Not so. "Using small patterns will not make a room seem small," says Hampton. "In fact, it can make a room seem bigger than if it were kept plain."

The dressing room Marcia Schott designed for her husband is also cited

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Marcia Schott, who oversaw her own New York design firm for about 18 years, selected a classic Pompeian-red damask for the sitting room. LEFT: On the walls are oils by Stephen Elmer, Rosa Bonheur and, reflected in the mirror, a horse painting by John Frederick Herring, Sr., and, below it, a sporting scene by Thomas Butler. Marble insets adorn the 19th-century Italian Renaissance Revival chair. BELOW: In a corner, tassels and paisley fabrics are hung on a stand beside a quillwork table.





ABOVE: The dining room walls are swathed in shirred paisley. Delft and Chinese Export porcelain—from a collection displayed throughout the apartment—are arranged on the corner stand and the George II serving table. A Queen Anne mirror is between two Chinese paintings on glass. On the 19th-century English dining table are treen objects and gilt-bronze candlesticks. The chairs are 19th-century English.



RIGHT: The creamy-yellow master bedroom, its canopy bed draped with French chintz, is infused with a turn-of-the-century air. At the foot of the bed is a Victorian dos-à-dos upholstered in velvet. The Japanese lacquered stands in the corner hold 18th-century Chinese blue-and-white porcelain. On the wall is an antique needlepoint bellpull. The floral-design Aubusson carpet is a 20th-century example.

Marcia Schott incorporated a diverse assortment of vintage fabrics in the apartment, whose design she continually worked on over the years. ABOVE: In a bedroom, she covered the walls with a tobacco-toned damask. A Brighton Pavilion–style chair is set before the Louis XV country desk. Partially seen above the daybed is a Venetian mirror. Chintz and wall fabric are from Brunschwig & Fils.



American Spirit in the City

Nancy and James Berry Hill's Art-Filled Park Avenue Apartment



INTERIOR DESIGN BY MARA PALMER
TEXT BY MICHAEL M. THOMAS
PHOTOGRAPHY BY PETER VITALE

"I wanted an elegant and formal apartment for my family, but not a showplace," says American art dealer James Berry Hill of his Park Avenue residence with interiors by Mara Palmer. ABOVE: Displayed in the entrance hall is a circa 1889 Renaissance-style cup by Reinhold Vasters.

OPPOSITE: "Our furniture and objects are from many different countries, but every painting is American," says Berry Hill. From left to right in the entrance hall are Irving R. Wiles's *Ideal Head*, circa 1905, *Peaches*, 1870, by William Mason Brown, Frederick Carl Frieseke's *Portrait of a Girl (Frances Frieseke)*, 1932, and *Trapeze Performer*, 1927, by Guy Pène du Bois. The Italian painted chairs and the elaborately carved George II–style console, which exhibits a 1908 Luis Mora oil, are from Kentshire.

MUCH OF THE BEST American painting and drawing of the nineteenth and early twentieth centuries is powerfully personal in character. Its pictorial rhetoric is intimate and familial; not surprisingly, it shows to best advantage in surroundings that emphasize moderation and care, where the inhabitants dwell among their works of art, not in their shadow.

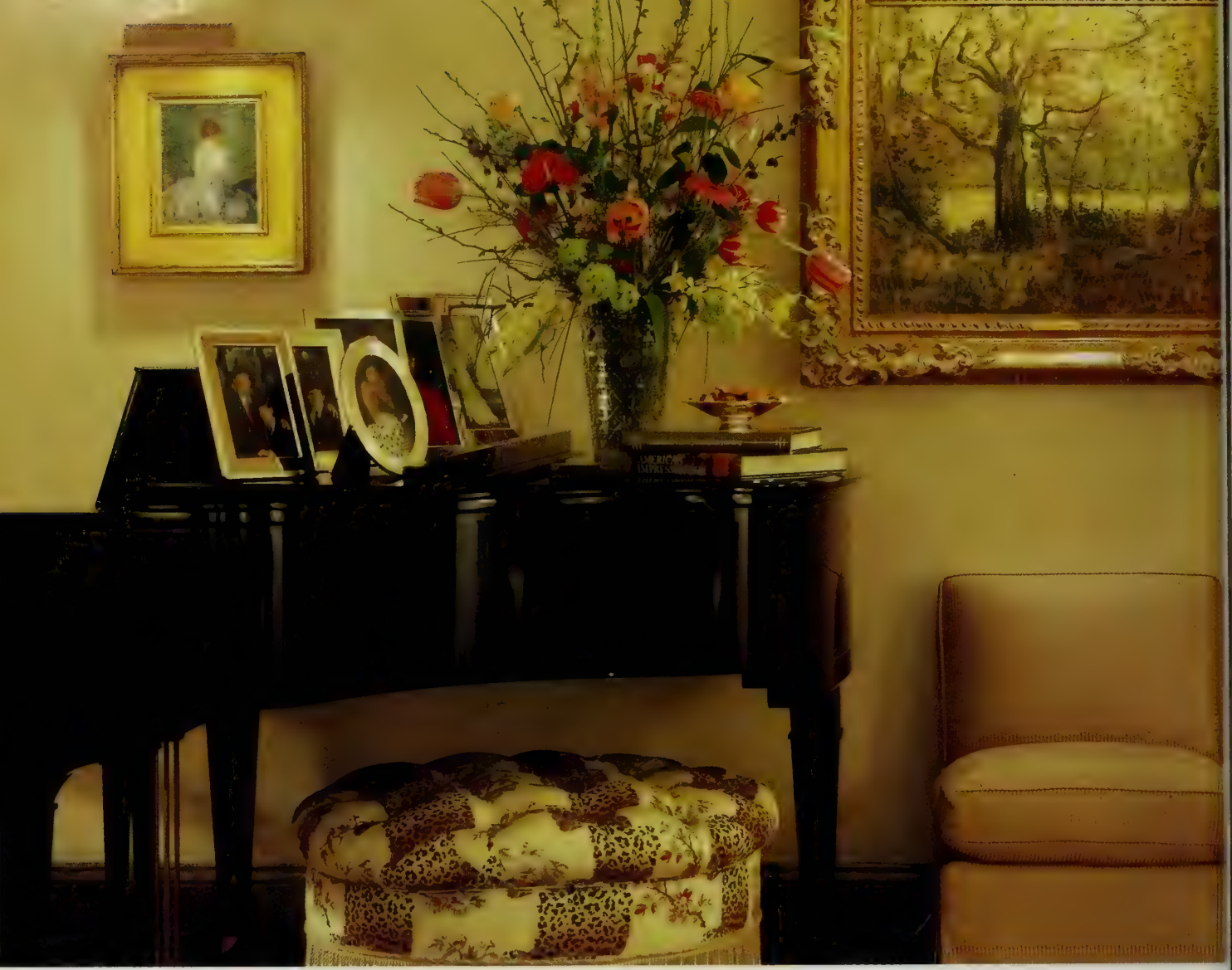
The Park Avenue apartment of Nancy and James Berry Hill contains a collection of such works that is exceptional. This is not surprising. Berry Hill, along with his cousin Fred, is one of two second-generation







A trio of paintings in the living room includes, from far left, *A Cozy Afternoon*, *The Canal at Lakeside*, 1875, by William Bradford, Robert Henri's *A Market Place*, 1897, and *Under the Trees (Study for "The Kiss")*, circa 1891, by Robert Vonnoh. Scalamandré silk on Louis XV fauteuils. Fabrics for draperies, balloon shades, club chairs, ottoman and sofa from Clarence House. Brunschwig & Fils upholstery trims. French chairs and the William and Mary andirons are from Florian Papp. Danny Alessandro/Edwin Jackson Louis XV mantel. Candlesticks, Buccellati.



Family photographs are arranged on a circa 1920 piano before the living room's west wall, which is adorned with *Mother and Child*, 1915, by Wayman Adams and Ernest Lawson's 1913 *Autumnal Landscape with Water*. Clarence House fabrics.

partners in one of New York's—and the nation's—leading galleries of American art. Like all the best dealers, however, he combines a professional's eye with an amateur's softness of heart. The apartment the couple share with their two sons is by no means a second showcase complementing the opulent East Side town house where Berry-Hill Galleries conducts its principal business. These are old and beloved friends on the walls, and as Berry Hill makes sharply clear, old friends are not for sale—although he will admit that, in case of a falling-out, he keeps a mental list of previously spurned suitors for the hand of this or that object.

The apartment is a New York classic. The rooms, ten of them, are ample and spacious. New York gets little credit for its light, but in apartments like this, especially in late afternoon, the sun streams in even and soft, making a kind of mute background music. Such places were laid out for living, not putting on the ritz, which is the quality that instantly seized the Berry Hills' affections when they saw the apartment fifteen years ago and took it without hesitation. A visitor is immediately aware that a family dwells here, and has for some time.

If the apartment was found serendipitously, so too was the partnership with interior designer Mara Palmer. The Berry Hills had seen her work in a friend's home. It was, to them, "understated and meticulously done."

Paradoxically, Palmer's proposals were made, accepted and implemented without the designer's having seen the Berry Hills' collection. On the surface, it might seem ironic that Mara Palmer, born in Bulgaria, trained in Italy, should hit a quintessential American nail so squarely on the head, but as she makes clear, just as a great deal can be told about collectors from their collections, so can a great deal about a collection be inferred from its owners. In turn,

Palmer was blessed with clients whose eye didn't stop at the picture frame. Thus the temptation to "decorate out," to chase after a pseudo-Victorian scheme postulated on returning works of art to a semblance of the surroundings in which they may originally have hung, was avoided.

Nowhere in the apartment is this more satisfactorily demonstrated than in the dining room. The glazed walls convey the feel of an Eastman Johnson interior and set off a breathtaking collection of still lifes—by Sanford Robinson Gifford, Robert Spear Dunning, Severin Roesen and, most particularly, an 1874 study of calla lilies by George Cochran Lambdin that James Berry Hill unabashedly declares to be his favorite. Yet the visitor never feels he has left the twentieth century.

Throughout the apartment, the works of art are museum quality and yet are not of museum scale—that is to say, not possessed of a size and visual vocalism that makes everything else seem to shift uneasily or hang its head. What is at home in the Charles Engelhard Court at the Metropolitan is not necessarily good company in the easier precincts of a Manhattan family apartment, a condition that need not imply a scintilla of drop-off in quality or sophistication.

In the living room hang a brilliant Bellows landscape, a Speicher portrait of Mrs. Charles Dana Gibson, right out of an Edith Wharton novel and unmistakably the model for the famous "Gibson girl," and a pair of striking works by Martin Johnson Heade: a prime study of orchids and hummingbirds and a less typical little canvas called *Happiness Rose*.

The latter is a work bound up with powerful sentimental attachments. James Berry Hill's father once sold a similar painting, and James, a boy at the time, determined there and then that when he became engaged, he would present one to his bride-to-be. And indeed, when the time came, in the mysterious way life works things out, this picture came on the market, James got it and gave it to Nancy

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Like all the best dealers, he combines a professional's eye with an amateur's softness of heart.

"I have had most of the paintings for over twenty years," says Berry Hill, "although we try to add one or two to our collection each year. Still lifes are our particular focus. I am very patient when it comes to searching them out. For example, it took me two years to find the perfect one to complete the display in the dining room." LEFT: *Hummingbirds and Orchids*, circa 1875, is by Martin Johnson Heade.

BELOW: "Architecturally speaking, the apartment is English traditional," says Mara Palmer. "However, in the dining room, we accented the walls with chair rails, baseboards and crown moldings of glazed *faux-bois*, a light burl with black lines in the style of Biedermeier furniture." "This is my favorite room," adds Berry Hill. "When I need peace, I come in and listen to Chopin." *Still Life with Flowers*, circa 1850, is by Severin Roesen. Regency chairs are from Kentshire. Tiffany's stemware.





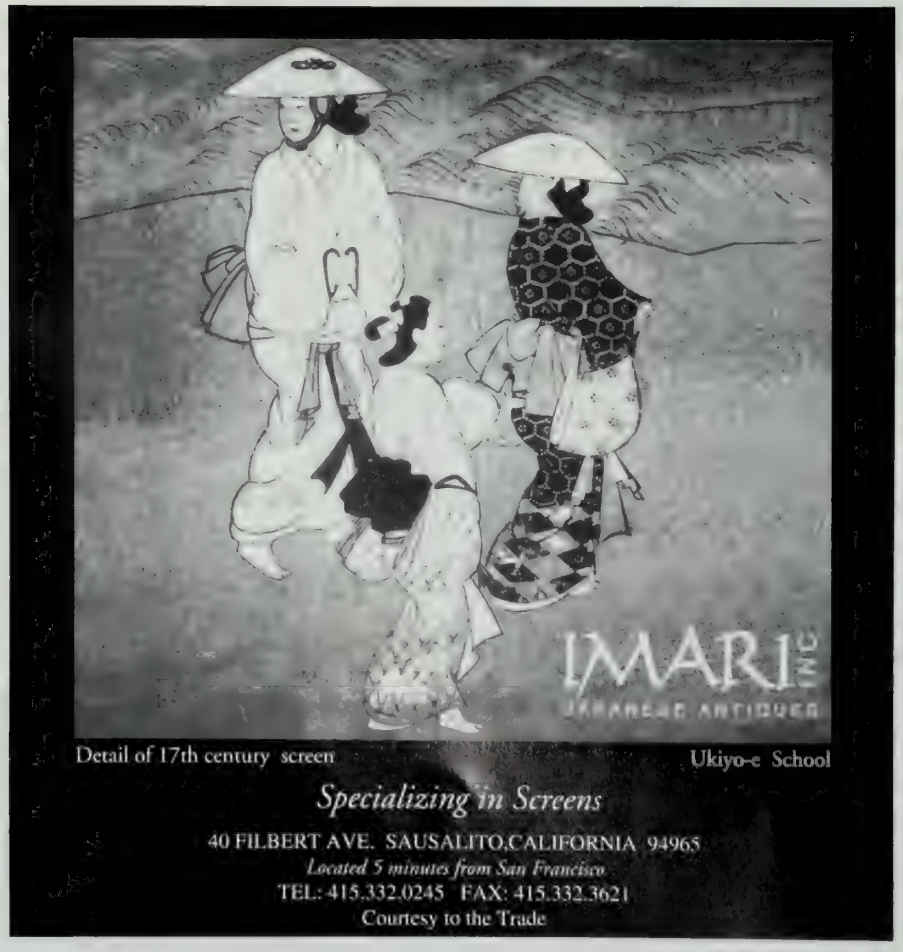
"Comfort was an important consideration for us," says Berry Hill. "We didn't want pretentiousness. A family definitely lives here." Centering a master bedroom wall is Leopold Seyffert's 1920 *The Blue-Green Hat*. Brunschwig & Fils wallpaper.


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Enhancing an Upper East Side Apartment
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probably not good wood,'" the designer recalls. Just to make sure, he had a section stripped. "It was lovely old pine." The rest of the walls were stripped as well, and Hampton copied the details of the paneling when he designed a wall to contain the entertainment center.

"The palette used in the library was determined by the good fortune of finding the pine," the designer says. To play off the paneling's golden brown hues, he used a color that he calls café au lait for the sofa, the chairs, the ottoman, even the draperies. But although the color is the same, the fabrics range from silk to velvet. "The weaves and surfaces of the different materials reflect and absorb light in different ways," Hampton observes. "They create close variations on the one color."

In contrast to the library, the dining room strikes a highly formal note. A glittering French Empire chandelier is suspended above the table, and an equally ornate Italian mirror hangs over the fireplace.

Again, the designer used a limited palette. In fact, the terra-cotta and apricot hues of the dining room, which is on one side of the living room, balance the woody colors of the library on the other side.

They also play to the peach shades Hampton used in the master bedroom. There, a fabric with a laurel-leaf lattice pattern graces both the walls and the bed. A similar, though more muted, lattice is woven into the carpet. "We didn't want it to get too flowery, but we did want a pattern," the designer explains.

To bring things full circle, Hampton created a master bath with pilasters, arches and a vaulted ceiling that restate many of the architectural elements introduced in the entrance hall. As throughout the apartment, the designer's objective was to produce a certain unobtrusive symmetry. "I'm crazy about symmetry," he concedes. "Some people think it's boring, but I am by nature a classicist. I find symmetry beautiful."

A new perspective on dining.



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Decorative Fantasy Built on Classic Details
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dining table. A Chinese Chippendale–style cabinet holds a collection of fine English and Chinese Export porcelains. The basket-form crystal-prism chandelier is said to have made its name glittering in no less than Elsie de Wolfe's dining room.

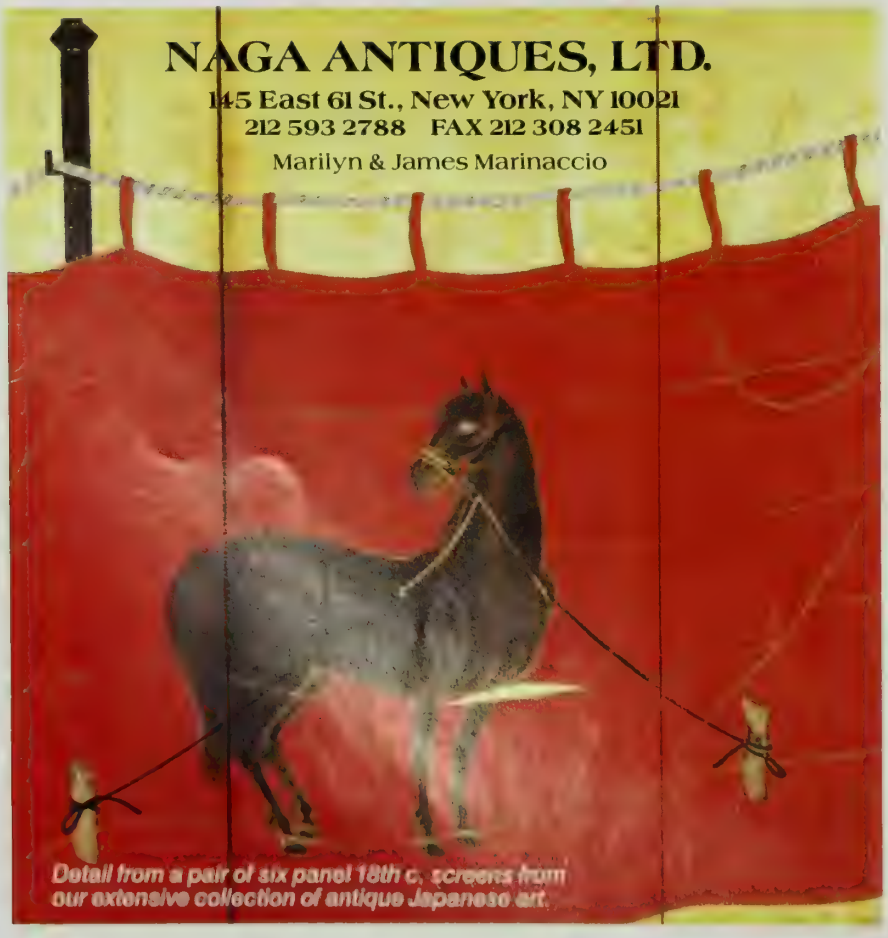
The long corridor boasts a tented ceiling, walls swathed in the same satin as the living room, and three matching chandeliers. At the end of it sits the enormous master bedroom (made from two of the apartment's original bedrooms). Rather, the old-master bedroom, for the aura is Old World. Beneath a Renaissance ceiling of navy-and-gold wallpaper, on walls of navy-and-gold cut velvet, seventeenth-century Flemish wall tapestries unfurl, their colors faded but their glory unsubdued. A sixteenth-century Italian gilt mirror, candidly military, hangs from two massive blocks. A pair of eighteenth-century Chinese vases made into lamps stand watch beside a canopy bed whose antique headboard sports the lion of Wayne's ever-replenishing Venice.

In Paris last year the designer purchased an oversize Louis XVI chaise longue. On the same trip, in the flea market, he bought a metal low table with a leaf motif that is, according to photographs he's seen, strikingly similar to a table Coco Chanel had in her apartment on the rue Cambon. "Both pieces are on their way. I'll place the chaise in my bedroom, but I haven't a clue where the table's going to go. You have to buy some piece that you don't know where to put or else you'll end up with a static experience. So when it gets here, what will I do? I'll play," says this designer, who knows that decorating has its liberties as well as checks.

Wayne's basic rule of decorating is that there *are* no rules.



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Early Works from Upstate New York's Fabled Art Colony
continued from page 212

and even social theory (Thorstein Veblen did a turn there) were among the fields pursued by the gifted individuals who flourished in Woodstock as long-term residents or summer visitors. But the lion's share of energy went to the visual arts, which embraced not only the usual painting and sculpture (and a good deal of art photography) but the counterindustrial world of crafts, in which such farmland traditions as carpentry and ceramics were treasured as species endangered by the Machine Age.

Predictably, Woodstock's social flavor emphasized an arty bohemianism, often practiced by those who were wealthy and freethinking enough to support the kind of flouting of Victorian conventions familiar to the generation of George Bernard Shaw. Regulars included many liberated women with family connections in the Vanderbilt and Whitney dynasties, such as Juliana Force, who was to become the first director of the Whitney Museum of American Art in 1931, and even more memorable, if less famous, the eccentric Dewing Woodward, who in 1913 founded at Woodstock the Blue Dome Fraternity (although most of its artist-participants were female). Its goal was to study the nude figure under the open sky, a practice also properly chaperoned by rules that kept the artists, male and female, from addressing the nude models directly. Such efforts to resurrect a pictorial Arcadia, where nymphs and satyrs could cavort in the pagan nature of the Hudson River valley, were related to many turn-of-the-century aspirations of Symbolist art, but they also prefigured, ironically, the considerably less decorous Woodstock of 1969.

Woodward's paintings have not, alas, survived, but she is only one of hundreds—native Americans, immigrants, visiting foreigners—who profited from long and short sojourns at Woodstock. The list is so long and varied that it reflects, at a rural distance, the broad history of twentieth-century American art viewed from a democratic perspective that could find a place for every creed. Among the roster are Birge Harrison, one of Woodstock's first art teachers, who painted muted variations on Whistler's already soft-spoken seascapes; Eugene Speicher and Alexander Brook, keepers of the old masters' flames; Konrad Cramer, a pioneer German modernist with ideas fresh from the Munich of 1911; Hunt Diederich, an animal sculptor who gave Art Déco silhouettes a most personal stamp; Rolph Scarlett, a high-flown spiritual follower of the nonobjective faith promoted by Hilla Rebay at the first Guggenheim Museum. And the more famous names include Yasuo Kuniyoshi, Jules Pascin, Milton Avery, Bradley Walker Tomlin and Philip Guston, not to mention such illustrious artists as László Moholy-Nagy, Isamu Noguchi and Barnett Newman, who would come up for lectures or symposia.

Is there such a thing as a Woodstock style? Given the fact that artists continue to go there and that its attitude was always liberal enough to embrace all aesthetic persuasions, the answer might be no. Still, any survey of art made at Woodstock seems to mirror a gentle, unruffled world far from the chaotic urgencies of city life, a place where barns replace skyscrapers, where rolling hills and valleys offer first aid for urban congestion, where blood pressures are lowered and where private sensibilities are plumbed—an art, in short, of vacation time when cutting edges need not be so sharp and when the tempo can be slackened. Today, when so many stars from the New York art scene have managed to reconstruct SoHo and Fifty-seventh Street in the Hamptons every summer, Woodstock's original dreams of a freedom and purity where artists could cultivate their own gardens under an unpolluted sky may feel as long ago as Walden Pond.



Sylvan Quietude, John F. Carlson, circa 1930. Oil on canvas; 40" x 50". The Swedish-born Carlson, who in 1904 came to Woodstock on a painting scholarship, wrote, "Trees are the most personal objects in a landscape." After a brief absence from Woodstock, Carlson, who received many awards, returned, establishing in his name a school of landscape painting. James Cox Gallery, Woodstock, New York.

KAREL SPILLAR

1871-1939
Impressionist

"Jeunes femmes au jardin"



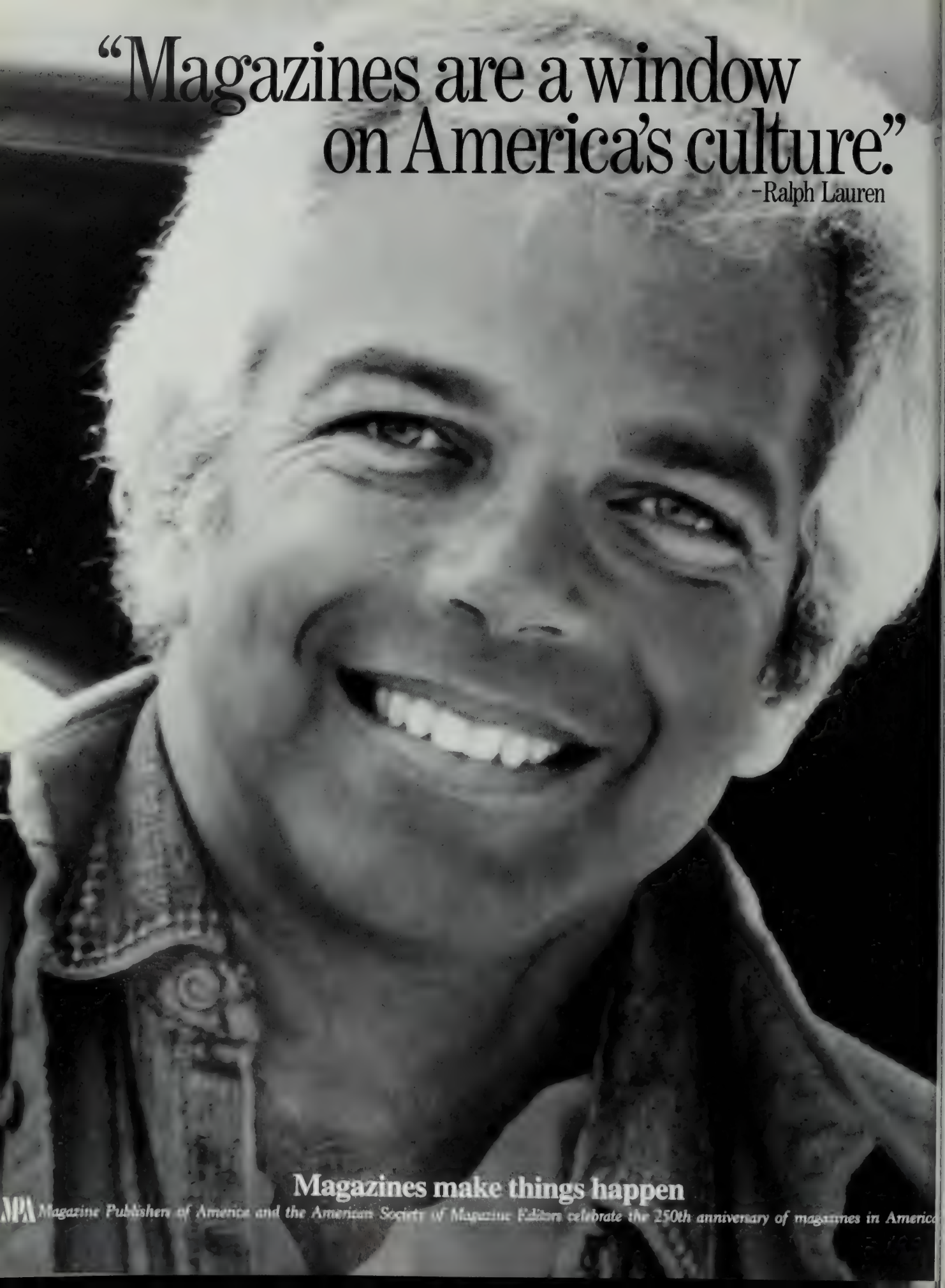
Oil on canvas, Size: 43½ x 63¼ inches. Signed: 'K Spillar 1920', upper left

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The Late Marcia Whitney Schott's Residence
continued from page 227

by Hampton for expanding the sense of space. There, it is accomplished by the use of darker colors and dense patterns. "It is Second Empire *plus*," notes Hampton. "It has the atmosphere of a Moroccan tent."

The most gracious of the private rooms is the creamy-yellow master bedroom. "The look is so Proustian, so turn-of-the-century," says Hampton. "All that antique fabric is very characteristic of her style. The velvet portiere at the door, the French chintz bed hangings, the fringed dos-à-dos at the foot of the bed—all have a dense opulence typical of her look."

The dining room on the other side of the living room spurs another observation: "Here you see a complete involvement with style," says Hampton. "The mix of antiques includes nineteenth-century English dining chairs, a robust nineteenth-century English dining table and, just outside, the Scottish horn chairs." The ensemble is surrounded by shirred paisley lining the walls. "Billy Baldwin would do this," Hampton adds. "And the dark colors give it a city feeling. The rooms may take their cues from the informality of country houses, but they are nighttime rooms."

Of the plenitude of bronze figures, feather quills and antique magnifying glasses found everywhere in the apartment, Hampton notes, "All the collections seep into other rooms, but the repetition gives them coherence. Although each room has an individual atmosphere and a distinct quality, a continuous thread—such as the use of old needlework or vintage fabrics—is kept throughout. It is like a seasoning you put on everything to give it a general flavor.

"Marcia Schott was immersed in observing all different types of decoration," Hampton reflects. "She had so many frames of reference." Another admirer and a longtime family friend, Sydney Gruson, offers a layman's point of view: "Decorated as it is, the apartment gives off great warmth and comfort. Marcia always had a special look."





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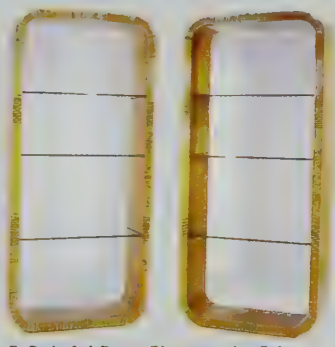
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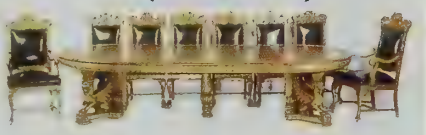
F. Pair Art Deco Etageres by Erte.



G. Extraordinary Lalique Glass Block Landing Window. (8' x 12')

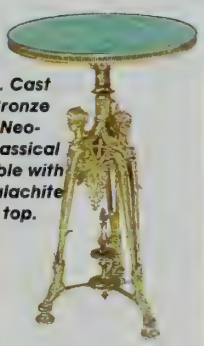


H. 11pc. Matching Carved Oak American Griffin Dining Suite. (above and below)





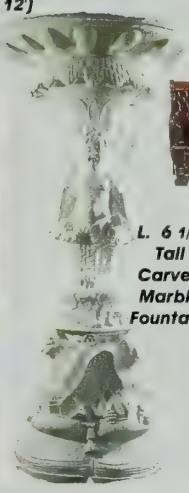
I. Inlaid Art Nouveau Bed Suite Attr: Majorelle.



J. Cast Bronze Neo-Classical Table with Malachite top.



K. Multi-Colored Mirrored Art Deco Console.



L. 6 1/2' Tall Carved Marble Fountain.



M. Carved Mahogany Griffin Parlour Set. With Burgundy Leather.



O. 6' x 10" Stained Glass Dome in Oak Frame.



N. Walnut Victorian Griffin Conference Set w/green Leather.



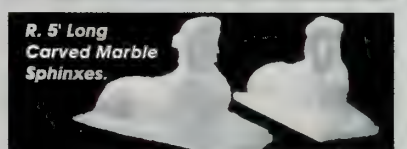


Q. 8' 9" Tall Tiffany Grandfather Clock.

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P. Solid Cast Bronze Stair Railing.

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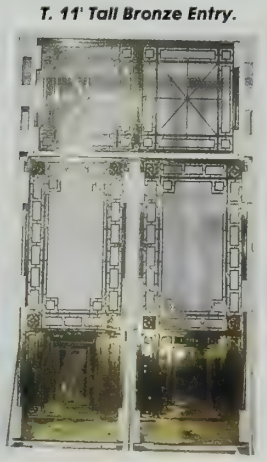


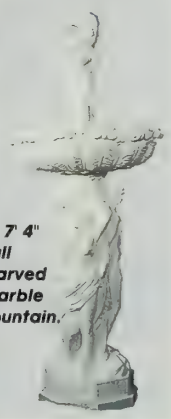
R. 5' Long Carved Marble Sphinxes.



S. 8' Figural Carved Walnut Executive Desk and Credenza.

T. 11' Tall Bronze Entry.





U. 7' 4" Tall Carved Marble Fountain.

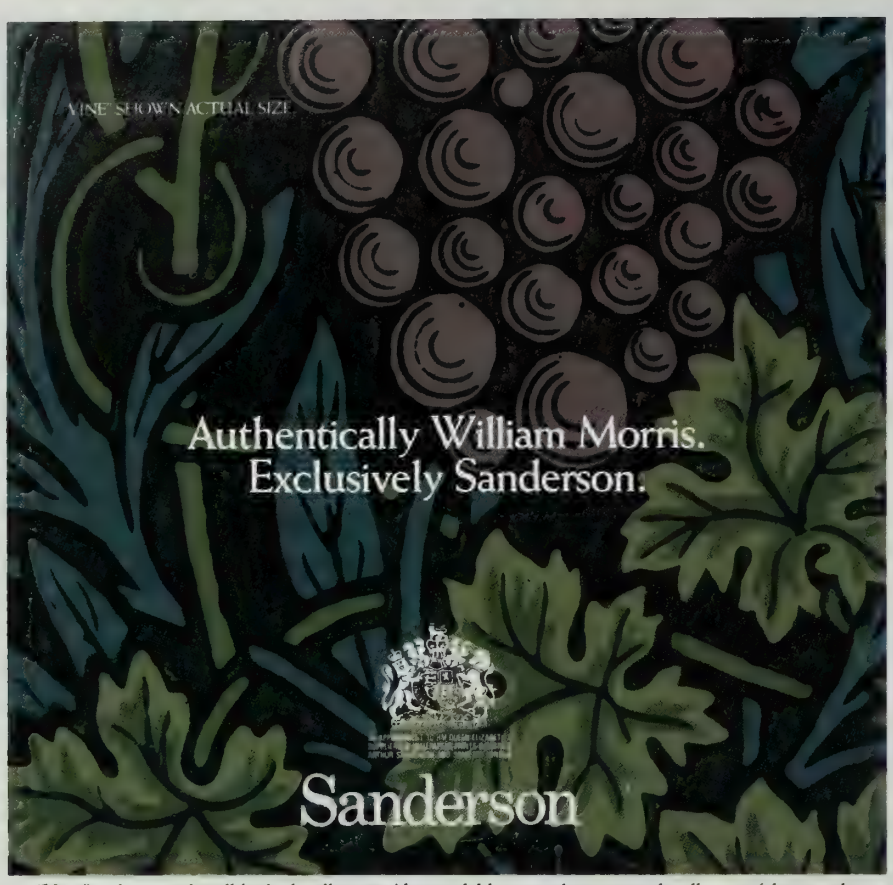
Nancy and James Berry Hill's Apartment
continued from page 235

as a wedding gift, and here it is.

The passage from room to room is enlivened by the unexpected: In the entrance hall hangs a strong landscape by portraitist Edmund Tarbell of his beloved Piscataqua River, not far from a cup by the nineteenth-century German goldsmith Reinhold Vasters, whose confections were long mistaken for works by Cellini and other Renaissance master goldsmiths; a depiction of a trapeze performer by Guy Pène du Bois; and an evocative landscape, *The Rosy Clouds of Eve* by William Trost Richards. In the small library, a study of Indians by firelight competes for attention with a rambunctious little caricature in bronze by, of all people, Rube Goldberg. In the master bedroom, the eye is drawn immediately to *The Blue-Green Hat*, a portrait by Leopold Seyffert.

Proper feasts are built around the food, not on the extravagance of the silver and china. This important lesson, not always remembered as much as it might be, is proved a dozen times over in the Berry Hill apartment. It takes a secure eye to exercise restraint and to yield pride of place to the discernment on offer on the walls. Both the Berry Hills and Mara Palmer are secure in their judgment. The clients remark with astonishment that the designer should propose a wallcovering motif that turns out to complement a painting she has never seen. The designer, in turn, marvels at the caliber of art, which exceeds even the high expectations she had formed from her acquaintance with the Berry Hills. In the end, it is the works of art that are best served—and that is exactly as it should be.

Throughout, the works of art are museum quality and yet are not of museum scale.



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Stylish Tile

Michael de Santis has discovered two artisans who have developed different methods to create minutely detailed tile designs.

Christine Belfor and the four other artists in her studio produce trompe l'oeil on tile. Their commissions for other designers have included a medieval-looking zodiac on a gazebo floor and singeries (far right) on a chimneypiece and kitchen walls. De Santis asked Belfor for a large mosaic dining table that will incorporate representational art. The design features a border of fruit and leafy vines around a lattice-covered skylight through which clouds and birds appear against a blue sky. Each leaf-shaped tile is hand-painted with shading and veins. Throughout the design, cut tiles are pieced together and painted to resemble tassels. Christine Belfor Design, 177 E. 87th St., Studio 402, New York 10128; 212-722-5410.



COURTESY REPTILES



COURTESY CHRISTINE BELFOR

It was at last year's Kips Bay Show House that de Santis noticed Susan Brown's mosaic tilework (above left). Now he's asked Brown and her partner, Denise Komisarek, who call their company **Reptiles**, to make a mosaic tabletop using ceramic tile, gilt glass and mirror shards. The partners have designed Pompeian-style mosaics as well as their own creations. They use tile from all over the world, and often clip it down to the size of a fingernail to work it into an intricate mosaic. Reptiles, 212-427-4232.

One-Stop Shop

Designer Renny Saltzman cites **Eagles Antiques** on Madison Avenue as one of the places he depends on to find dining tables, lamps, pillows and paintings—all the pieces a designer needs to finish a job. Carol Feinberg says that she tries to have something in the shop for every room in the house. "I always have a desk, a sideboard, a dining room table—I like to think of this as a one-stop shop."

In addition to such fine English pieces as a Georgian bachelor's chest in figured mahogany and a Regency dining table six feet long, Feinberg has a wide range of paintings, such as an early-20th-century set of sporting scenes in oil on copper panels. She makes many of the pillows herself from Aubussons and what she calls "tattered tapestries," and there are some in English needlepoint as well. The lamps are made in England from old candlesticks, Carrara marble columns imported from Italy or Chinese vases. Eagles Antiques, 1097 Madison Ave., New York 10028; 212-772-3266.



Road to Morocco

In the midst of restoring some historic buildings in his hometown of Attica, Indiana, John Cottrell has another dream project—designing a Moroccan-style house in Palm Springs.

Finding furniture posed a problem until he heard about **Le Faucon**, a gallery in Paris. "There was so much mother-of-pearl furniture—mirrors, armoires [left], side tables," Cottrell says. "The most spectacular piece is a five-drawer chest. The whole front is jeweled with mother-of-pearl, and there are mother-of-pearl inlays on the sides."

Le Faucon's specialty is Islamic art and antiquities, and the furniture and accessories, the majority of them from the 19th century, hail from Morocco, Egypt, Syria and Algeria. From Syria came a complete 1930s-style sitting room ensemble—a sofa, two armchairs, a low table and two gueridons—made of a pale wood. From Morocco are an assortment of pottery, ancient Berber jewelry and lanterns from a Moroccan palace.

Another highlight of Le Faucon's collection is a miniature of the entrance to the Alhambra in Granada. Created for the Paris Exposition in 1900, the miniature is made entirely of cedar with double doors of mother-of-pearl. Le Faucon, 72 rue du Cherche-Midi, 75006 Paris; 45-44-23-28.

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The Screening Process

When southern California–based artist **Richard Villegas** showed his portfolio to **Rose Tarlow**, she thought that one particular rendering of irises would make a dramatic screen. So with Rose Tarlow's eye for proportion and Villegas's knowledge of the imagery and style of Japanese lacquer, a six-fold black-lacquered screen decorated with subtle groupings of gold- and silver-leaf flowers (right) was produced for Tarlow's Melrose House antiques shop. At her request, he then bordered the screen with a design of beetles and grasshoppers.


RICK PHARAOH

His interpretation of a pond on which autumn leaves floated was the basis for a table surface of gold, silver and copper leaves on a crackled-lacquer background. The leaves give off "a marvelous glow when the lights are dimmed." Richard Villegas, 980 Camino Flores, Thousand Oaks, CA 91360, 805-498-5151; Rose Tarlow–Melrose House, 8454 Melrose Pl., Los Angeles 90069, 213-651-2202.

The Ancient Art of Casting

At Rome's **Antica Bottega Artigiana**, precious metals are still worked by hand, using techniques of old. The Giuliani brothers, Alfredo and Cesare, inherited the art of casting brass, bronze and silver from their grandfather, who left his heirs a wealth of rare and unique pieces. The Giulianis use traditional fusion techniques to create antiqued door handles, an array of fittings (from escutcheons to huge Renaissance-style door knockers), gilt-bronze mounts, chandeliers, espagnolettes, sconces and numerous other products fashioned from metal.

The brothers have access to many models, from Baroque to Empire to modern. A "harpoon" handle designed by architect Andrea Busiri Vici is part of their collection. Architects and designers go to them with requests for specific metal items. The Giulianis say their demanding clientele has enabled them to create their own designs, some of which incorporate malachite, tigereye and mother-of-pearl.

Giuliani commissions have included an Empire-style gilt-bronze centerpiece, composed of columns and imperial eagles, for Prince Giovanni Ruspoli in 1938, and the modern-looking gates and spherical silver tabernacle for a Chicago cathedral. Antica Bottega Artigiana, Via di Parione 10, 00186 Rome; 654-3764.

Carpets by Computer

Vigo Carpet Gallery, once known for antique European rugs and tapestries, has evolved into a source for high-quality reproductions sketched out on computers.

David Anthony Easton has made good use of Vigo over the years, supplying its designers with documents and asking them for either reproductions or new patterns derived from old motifs. Peter Auckland, the design director, notes that the company's entrée into reproductions was by necessity. "The original rugs that are available fetch in the hundreds of thousands, so we decided to try reproductions." Starting with needlepoints, such as Hatfield (right), Vigo diversified into knotted carpets. Then Aubusson became a specialty, and two years ago the company started generating 27-inch Wilton carpets that closely resemble the 18th-century originals. Computers entered the picture only recently. "We do a stitch-by-stitch, knot-by-knot point chart so that nothing is left to chance," Auckland says.

While the design process is high tech, the manufacture is Old World. Nineteenth-century machines at workshops in Hungary and Madeira weave the rugs and tapestries. Vigo dyes its own colors and spins the yarn to match the original. Meanwhile, the antiques end still thrives. The first two floors of the gallery are devoted to antique rugs, tapestries and pieces of upholstered furniture. Vigo Carpet Gallery, 6A Vigo Street, London W1X 1AH; 71-734-2679.



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In the Showrooms

Boussac designer Beth Neves may have been inspired by her childhood memories of Brazil to produce a lavishly large-scale flower print called *Tijuana*. Reminiscent of the paintings of Georgia O'Keeffe, *Tijuana* (below left) has skin-colored lilies against a background of fleshy green leaves and smaller flowers in deeply shaded pinks and blues. *Umbel* takes oversize tropical lilies, orchids and leaves and spaces them out dramatically against a black background, populating the scene with multihued butterflies. *Trianon*, on a black or raspberry background, has larger-than-life peonies, hydrangeas and lilies against a faintly printed damask effect in a lighter shade of the background color.


COURTESY BOUSSAC

At **Brunschwig & Fils** there is also an overscale bouquet of lilies, called *Liliana Tapestry*. Taken from a piece of Victorian needlework that was used on a fireplace fender now in the Winterthur Museum (and part of Brunschwig's Winterthur Collection), this woven fabric features large white calla lilies with vivid yellow stamens and smaller lilies of the valley on a red stripe alternating with a green stripe. A more overt comment on Victorian style is Brunschwig's *Balmoral*, named after Queen Victoria's beloved Scottish castle. The glazed chintz incorporates practically everything the Victorians held decoratively dear. On a plaid background are wreaths of overblown roses and lilacs within which, on a green field, dogs of various breeds lie on plump pillows. Also at Brunschwig are four new borders that refer to the clichés—verbal and visual—of country life. *Feather Your Nest* has a design of small feathers floating across a pattern of very realistic chicken wire; *Country Crockery* shows a plate rail lined with toby jugs and spatterware pitchers, cheese dishes and creamware bowls; *Honey Skip Border* (intended to go with a wallpaper sprigged with small bunches of clover called *I'm In Clover*) shows beehives with happy bees, flowers and sheaves of wheat; and *Staffordshire Border* is another plate rail with Staffordshire teapots, pitchers, jugs, mortars, sugar bowls and plates.

A new direction in terms of both geographic location and expanded inventory has been taken by **Christopher Norman**, who now has showroom space in the D&D Building. Previously located at 504 East 74th Street (*AD-at-Large*, July 1989), where he will maintain a workshop and a small showroom, Norman has moved his fabrics, upholstered furniture, mirrors, crackle-lacquered tables in the Chinese style, tole work and period reproduction furniture to the new space. Some of the new items he will be featuring are English period reproductions, such as a Regency bowfront cabinet, standing on six gilt hairy paw feet, with an open space in the center; a Chinese Chippendale secretary with a pagoda top and chinoiserie fretwork; a gilt Adamesque chair; and a Regency writing table with lyre-shaped supports. Norman will also have modern brass standing lamps and a line of carved wood table lamps, one with a body resembling a huge gilt tassel and one with a grisaille column entwined with vines and bunches of grapes. Among the new fabrics he will have room for are silk taffetas woven in Thailand in various combinations of stripes and tartans, and a collection of shimmering print fabrics in the style of Fortuny, with gold, pink and blue patinas.

A New Dynasty

Kitty Higgins Far Eastern Art, located in Dupont Circle, in the heart of Washington, D.C.'s antiques district, has taken over the space of its neighbor, Trocadero Textile Art (*AD-at-Large*, Dec. 1990), and added a textile gallery to its gallery of porcelain and sculpture.



In the main gallery, the objects range from Neolithic pieces found on archaeological digs to Chongzheng-period vases (right) and Qing Dynasty porcelain. "The Qing Dynasty pieces are all 'mark and period,'" says Higgins's assistant Janet Sauser, "which means that they were made in the imperial porcelain factories, and the marks indicating this are contemporary with the piece and not imitative of older marks, which is sometimes the case with cheaper porcelain."

A particular interest of Higgins's at the moment is Korean ceramics, which Sauser says collectors are buying now. The gallery has Korean bowls, jars and bottles from the 12th century on, all distinguished by their celadon color. Among the sculptures are a horse from the Tang Dynasty, another horse from the Ming Dynasty and a red sandstone Indian capital of a column, carved around the 2nd century.

The new textile gallery currently focuses on Tibetan tiger rugs. "We're going to change our displays every two or three months and look for unusual items such as Kashgai rugs, which were made in Iran and Iraq, and Caucasian rugs," says Sauser. Kitty Higgins Far Eastern Art, 1501 Connecticut Ave. N.W., Washington, DC 20036; 202-234-5656.

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Chicago Sources


DAVID GLOMB


COURTESY RITA BUCHEIT

Bruce Gregga's staff shows up regularly at the **Mike Bell** showroom in Chicago in search of Biedermeier and Continental furniture. "Someone from the office is there a couple of times a week snooping around," says Alex Jordan, a Gregga associate. Jordan recently purchased two Biedermeier chairs of pearwood with ebonized detailing. He also likes Bell's tapestry and appliquéd pillows made of antique textiles. To the trade only. Mike Bell Inc., 12-110 Merchandise Mart, Chicago, IL 60654; 312-644-6848.

Another source for Biedermeier in Chicago is **Rita Bucheit**, who brings armoires, commodes (above right) and other pieces of furniture from Austria. One favorite of Gregga's office was a three-drawer commode, made in early-19th-century Vienna, with walnut veneer and ebonized columns flanking its façade. "It was extremely architectural and an exclamation point in the room," Jordan says. Most of Bucheit's pieces are covered with heavily patterned veneers, such as a cherrywood flower stand with tapering legs, an architectonic walnut table with four pillar legs on a plinth, and a cherrywood fall-front secretary with mahogany-and-maple stringing in the interior. Gregga also makes frequent use of handmade parchment lampshades Bucheit acquires in Vienna. Rita Bucheit, 449 N. Wells St., Chicago, IL 60610; 312-527-4080.

Charles Jacobsen shows completely different furniture at his Asian arts and antiques showroom in the Merchandise Mart. Gregga goes there for futon cabinets and low dining tables. "We use the futon cabinets for storage and clothing," Jordan says. "They're great for the living room or bedroom for televisions or other electronic equipment." The cabinets, made of cedar or kiaki, usually are covered with numerous coats of lacquer to magnify the grain. Lacquered tables, some with woven bamboo tops, are bent down at the corners instead of up (far left), a feature Jordan likes. Most are antiques from Japan or China, but Jacobsen imports reproductions as well as employing a local artisan to make an occasional replica. To the trade only. Charles Jacobsen, 1709 Merchandise Mart, Chicago, IL 60654, 312-527-0005; Pacific Design Center, 8687 Melrose Ave., Suite G679, Los Angeles 90069, 213-652-1188.

Carpet by Design

Misha Carpet, operating out of a small New York showroom, is highly valued by designers Kevin McNamara and Christopher Norman, who met owner Misha Vujanovic when he installed some of his carpets in the Kips Bay Show House several years ago. Most carpets are custom designed to [illegible] quests, but some [illegible] as his own designs [illegible] them is a green quatrefoil pattern on a white background with a green border; a snowflake in beige on blue or on green; a stylized *faux*–tiger skin; a modernist grid recalling the Wiener Werkstätte aesthetic; and, his pride and joy, a white carpet with a design carved in the pile of geometric figures, flowers and vines that never repeats itself. Misha Carpet, [illegible]0 E. 53rd St., New York [illegible]0022; 212-688-5912.

His Favorite Things

Designer Robert Bray's favorite new antiques shop in Manhattan is called **Bernd Goeckler**. Goeckler, a native German who lived in Switzerland until last year, was an interior designer and still has a shop in Basel. "There I show modern Italian pieces combined with antiques," he says. In New York he shows mainly classical 17th- and 18th-century French furniture with some American Empire pieces and Art Déco mirrors and vases mixed in. One favorite is a ca. 1670 Louis XIV bracket clock and matching shelf (left), embellished with Boulle marquetry, that was made by Thuret, clockmaker to the king. Goeckler also has a French cast-iron vitrine made for a conservatory that was shown in Paris at the Centennial Exposition of 1889. Early-19th-century American Empire furniture "is such strong, masculine furniture," he says. "Americans and Russians at the time used dark mahogany and marble, which most Europeans didn't," he adds. One of his current prizes is a sofa in this style, which is distinguished by four gilt eagle feet. Bernd Goeckler, 30 E. 10th St., New York 10003; 212-777-8209.


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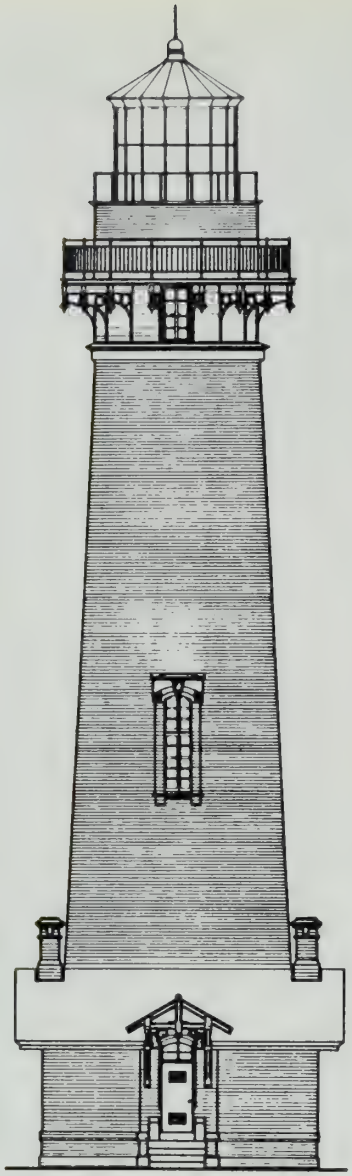
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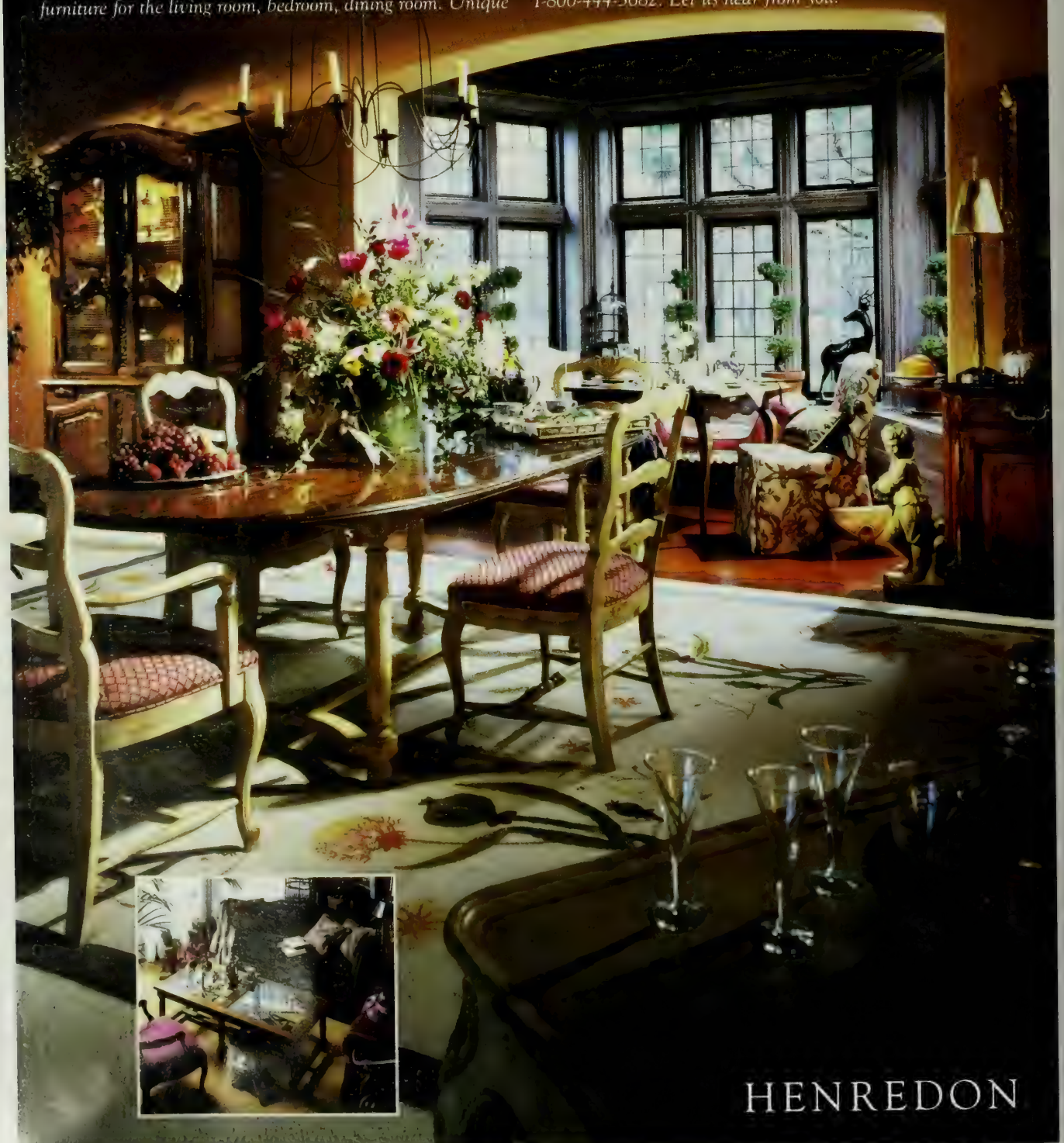
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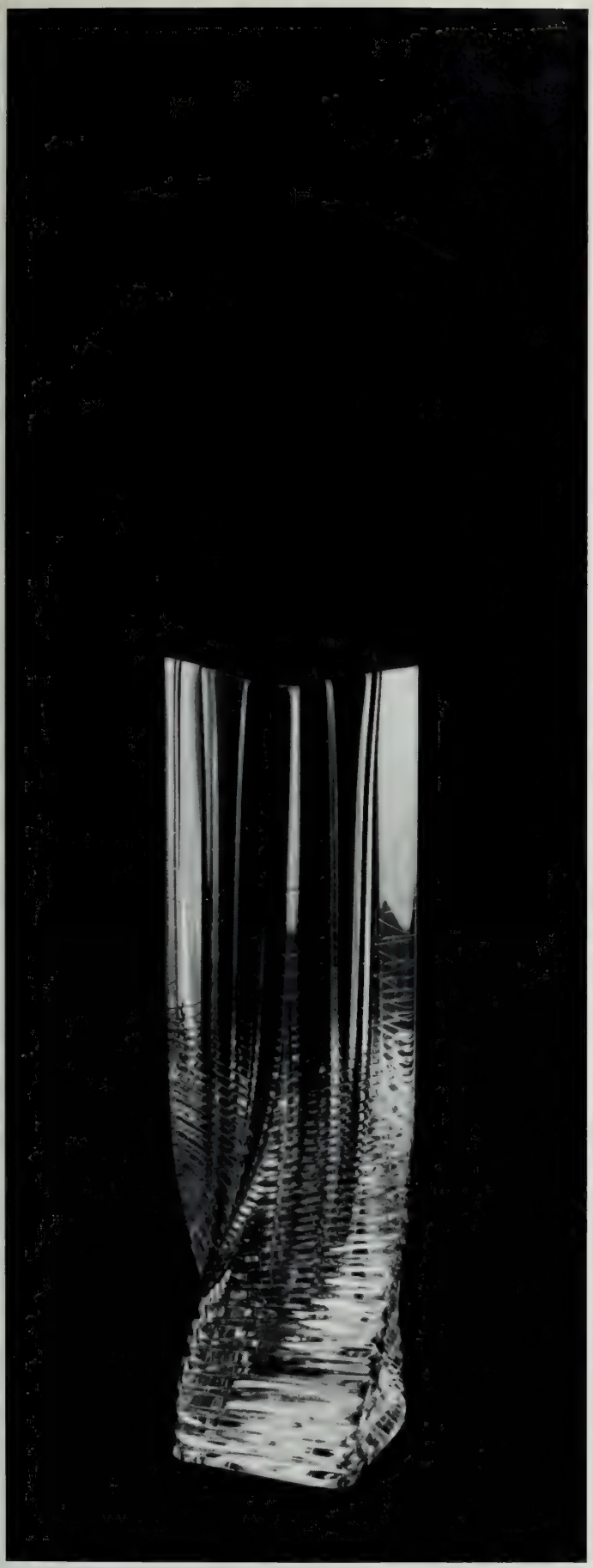
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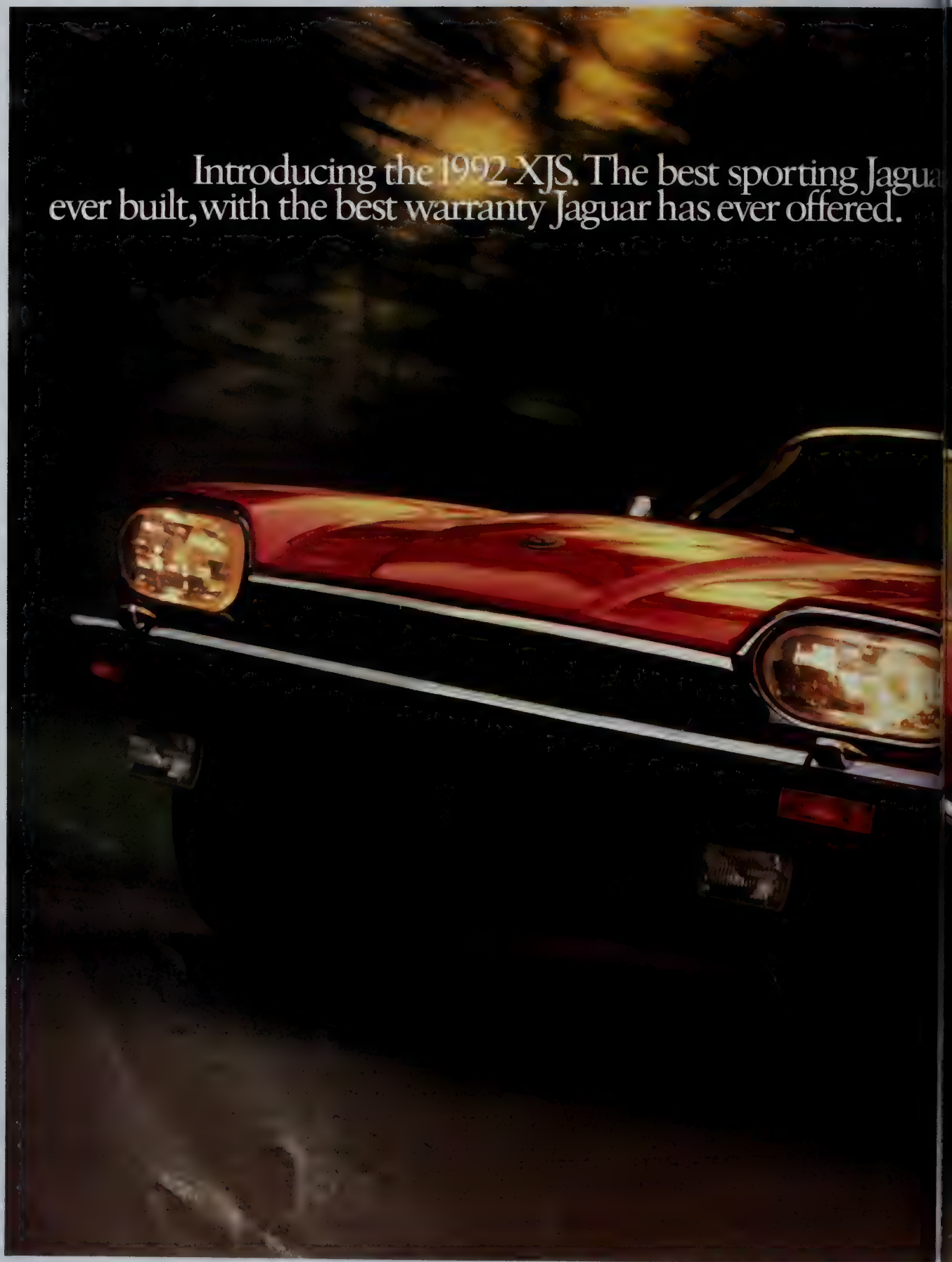
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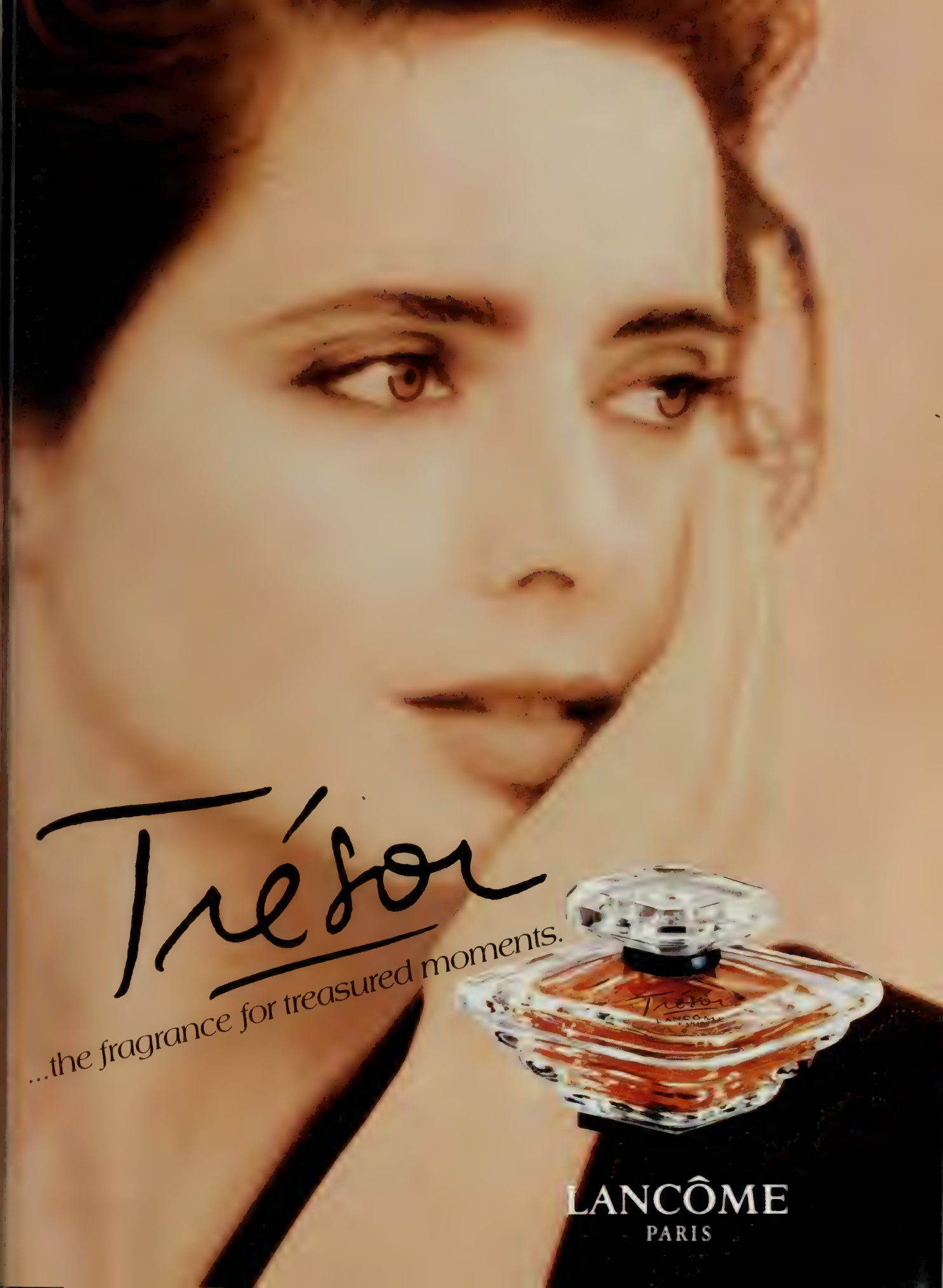
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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Congratulations on your "unprecedented resource and reference guide"! The variety of projects published in *The AD 100: Architects* makes for very interesting reading. Special issues like this one not only have value to the public as a means of searching for an architect but also help architects become acquainted with the views of their peers. It is not often that publications provide architects' philosophies straight from the horse's mouth. It was an original idea, and you carried it off well. We have received many favorable responses from the feature.

Richard Bergmann
New Canaan, Connecticut

The AD 100: Architects is a broad-minded and beautiful survey. I feel honored to have been included. The responses I have received from all over on account of it attest to *Architectural Digest*'s continuing cachet.

Barton Phelps
Los Angeles, California

Each month I find myself impressed with the quality of your magazine. It shows the whole picture and not just a piece of the puzzle. I was not, however, ready for *The AD 100: Architects.* Fantastic! It is so full of information and so well put together. All that talent at my fingertips! It is the most indispensable guide I have seen.

Paul Anthony Forte
San Diego, California

Thank you for *The AD 100: Architects.* It is fascinating to see the new concepts in architecture being built in the nineties. I teach art history, and this term I am specializing in twentieth-century art. All the art history books stop at about 1975, so I'm especially delighted to see and read about *today's* attitudes and the influence of previous architects.

Margaret J. Wellington
Camp Hill, Pennsylvania

The AD 100: Architects—what an incredibly classy thing to do!

Amy Smith
Vista, California

I loved reading about Hammersmith Farm (Historic Houses, August 1991). The story had a real warmth about it, a feeling of personality. I enjoyed the quotes and anecdotes that writer Avis Berman sprinkled throughout.

Ruth Molloy
Philadelphia, Pennsylvania

Henry James didn't invent the epithet *white elephants* in describing the summer palaces of turn-of-the-century Newport, Rhode Island ("Historic Houses: Hammersmith Farm"). In ancient Siam, an albino elephant was considered holy and could not be used for work. The gift of a white elephant would impoverish the recipient, who was responsible for the feeding of an unproductive animal. The phrase was in use in the early seventeenth century and was employed as a metaphor as early as 1883.

Dave Robinson
Raleigh, North Carolina

Finally, a real home for living—Françoise Sagan's residence in Paris (Visits, August 1991). Her thoughtful expression, "It's best to let houses alone, not to disturb them too much," says it all.

Santo Di Donato
Philadelphia, Pennsylvania

Wonderful! So beautiful and intelligent! I refer to the Madrid apartment designed by Manuel Ordaz ("Neoclassical Spirit in Spain," August 1991). He's a colorist who also understands the use of space. Simplicity blends with ornateness without becoming overbearing or stifling. Everything appears appropriate.

S. Stigler Hardy
Fallbrook, California

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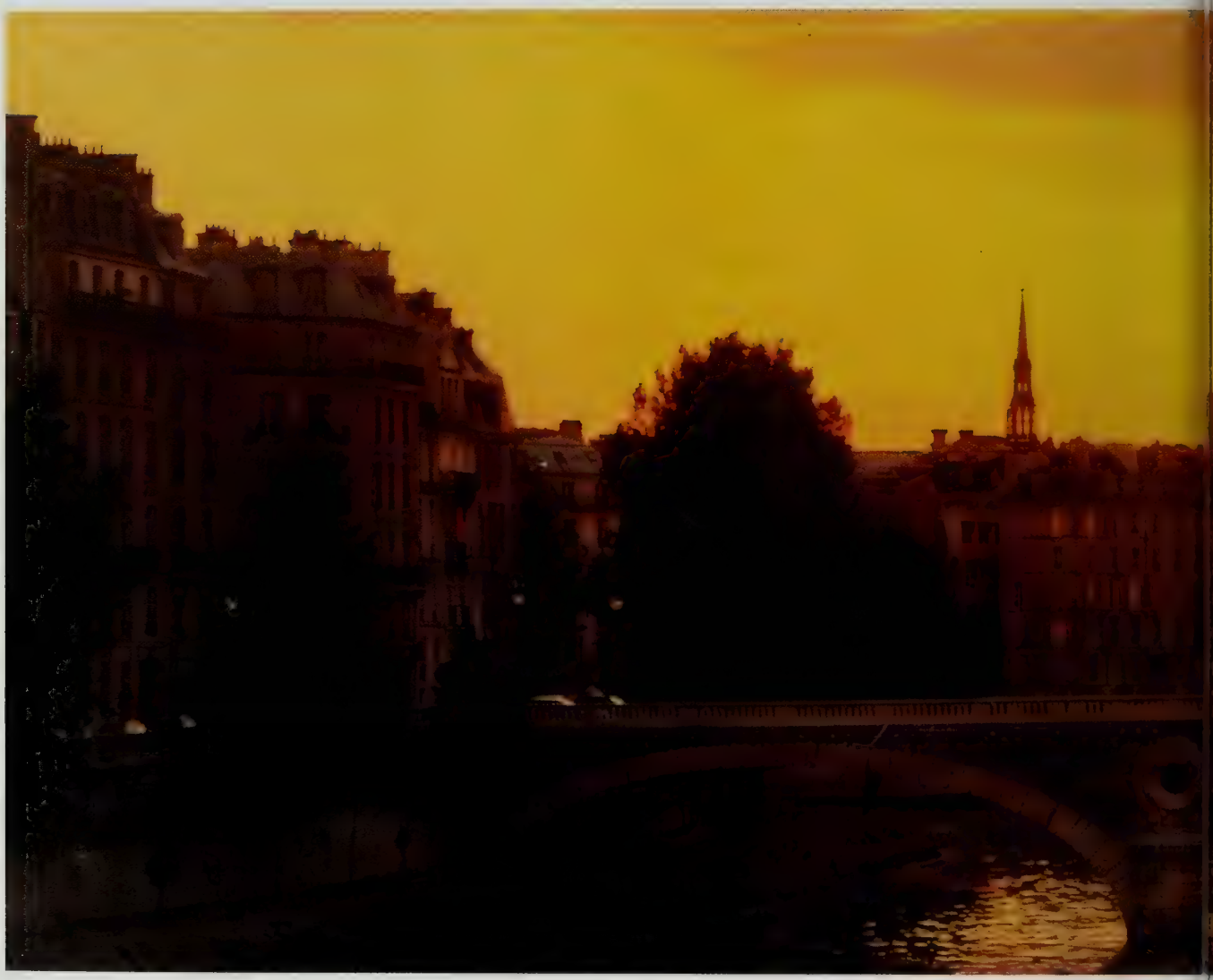
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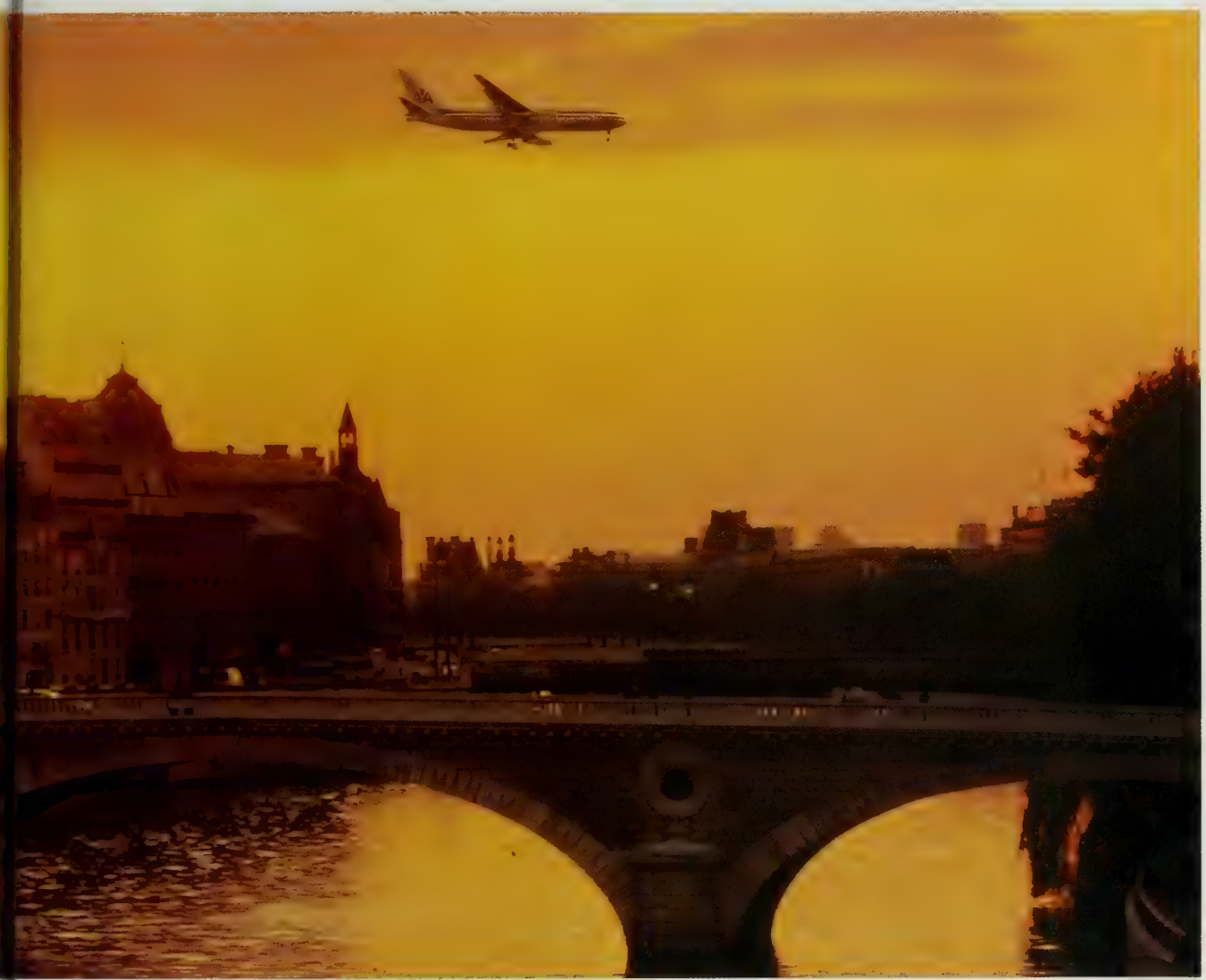
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PEOPLE ARE THE ISSUE


ROB LANG

1992 is the year of Spain, a nation that has thrown off decades of oppression to once again assume a vital role in European culture. Next month, Architectural Digest devotes an entire issue to Spain, with stories that explore the remarkable richness and diversity of Spanish design. Among the January highlights are exclusive visits with King Juan Carlos and Queen Sofia at Palacio de la Zarzuela, their private residence outside Madrid; Juan Antonio Samaranch, head of the International Olympic Committee; and Antoni Tàpies, Spain's foremost living artist. In addition, we feature the latest work of Spain's leading interior designers—including Duarte Pinto Coelho, Jaime Parladé, Paco Muñoz, Pascua Ortega, Manuel Ordaz, and Román Arango and Pin Morales—and an innovative house by architect F. Javier Barba on the island of Minorca. On Majorca, we provide a rare look at the historic studio of Spanish legend Joan Miró, designed by another Spanish legend, José Luis Sert. Next year, visitors will discover a reawakened Spain. We hope that our January issue serves as a fitting introduction to that brave new world.

Paige Rense *Editor-in-Chief*


BILLY CUNNINGHAM

Helen Partello-Hollingsworth

A Connecticut Yankee

In addition to doing interior and landscape design, Helen Partello-Hollingsworth breeds miniature wirehaired dachshunds. She has more dogs in her Connecticut residence than she wants to say, including a few older ones that she cares for out of kindness. She raises the dogs to show, and her favorite—Oliver, who has the run of the house—is the grandson of a champion who took best of breed at the Westminster Kennel Club Annual Dog Show. The designer has special runs and exercise areas for the dachshunds behind the house. Inside, Partello-Hollingsworth displays what she refers to as "dachshunderphernalia" of all sorts: prints, postcards, photographs, porcelains, lamps, even oven mitts. In her library, however, the publications on interior design still outnumber those on canines by two to one. *See page 92.*


Robin Roberts

Twentieth-Century Viewpoint

It was only after studying to be a dentist and teaching dance at the Fred Astaire studios that Robin Roberts developed an interest in interior design. Roberts went on to form a design firm, and noticing a lack of specialized fabrics, began to import them from Europe to supplement his work. The fabric business proved so successful that it eventually became a separate enterprise: Clarence House, named after a royal residence in London. Though the company has had its ups and downs, Roberts has over the years transformed it into one of the world's foremost fabric houses. His own Westchester County house, designed by architect Milton Klein with interiors by Jay Spectre and Geoffrey Bradfield, is a fitting representation of its owner, whom Bradfield describes as "a modern-day doge." *See page 100.*


ROB LANG DURSTON SAYLOR

Jay Spectre
Geoffrey N. Bradfield

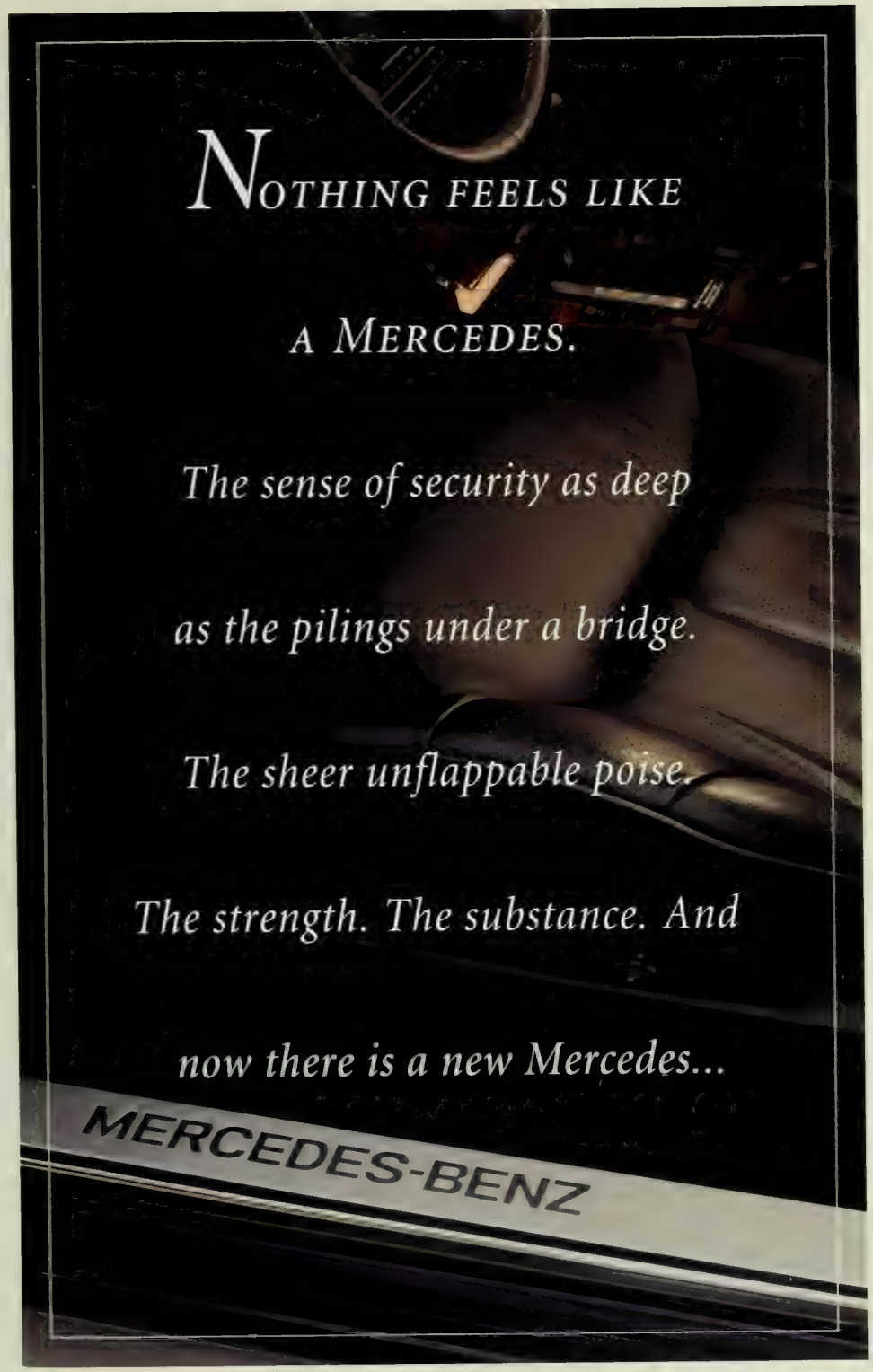

BILLY CUNNINGHAM

Bunny Williams
Laurie O'Connell

Texas Regency

Bunny Williams, who recently completed a house in Houston for Laurie O'Connell, has fulfilled a dream: She has just opened Treillage in New York, with John Rosselli. "We are both avid, longtime gardeners, and Treillage is for the serious gardener. There is everything from weed baskets and seeds to handmade flowerpots to any tool you might need. We also have a collection of antique garden ornaments and furniture. One room is devoted entirely to vases, because I could never find decent vases. I used to wonder why there weren't any shops like this in New York. Now there is one." *See page 112.*

continued on page 17


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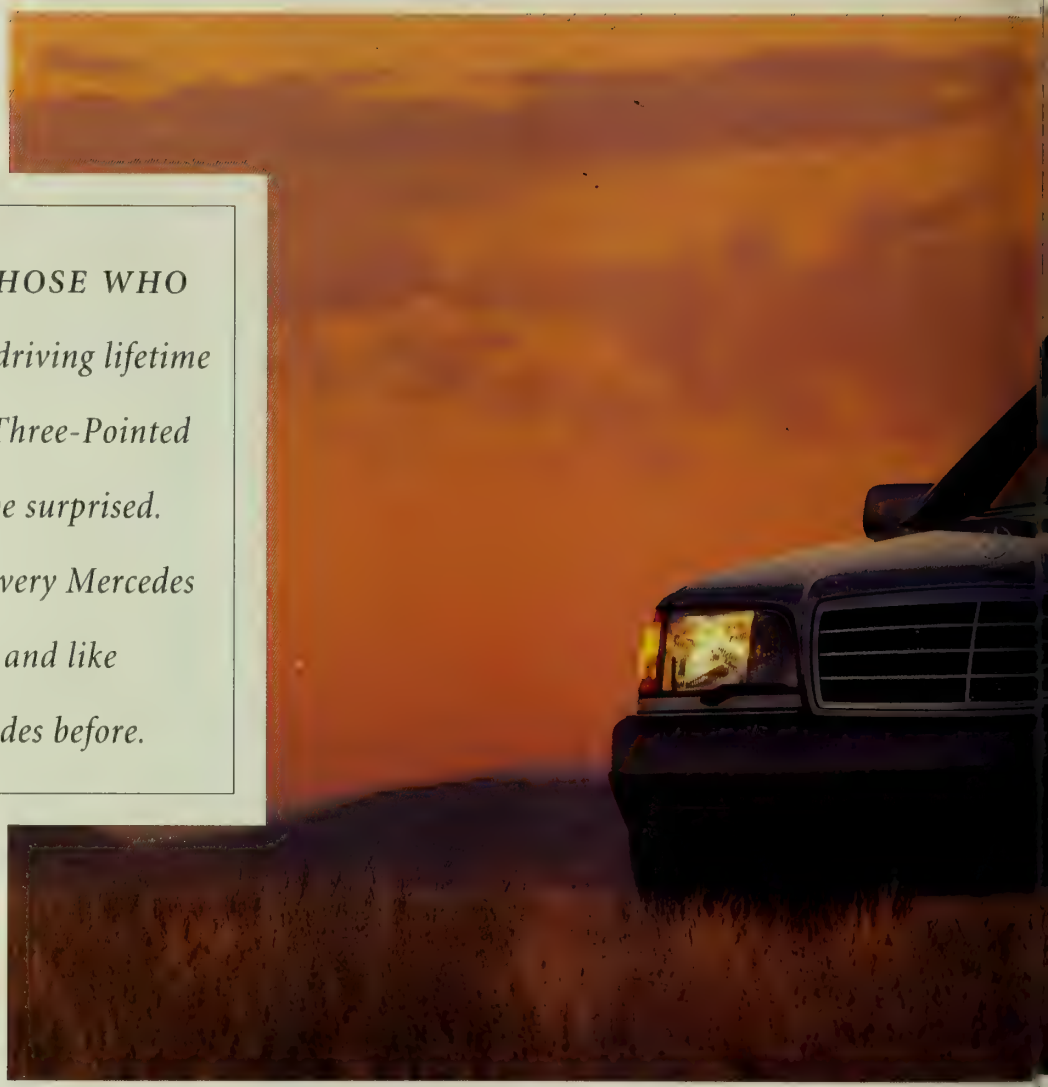
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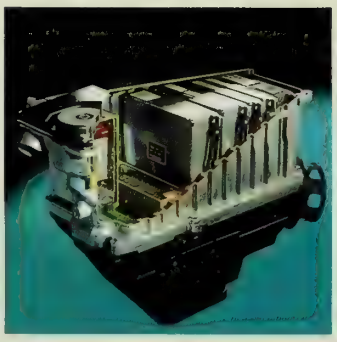


The climate control system can filter out dust, pollen and even spores of five microns in size.

Generosity of space should delight current S-Class owners and astonish everyone else.



The 322-hp 32-valve 500 SEL V-8, one of a new range of high-performance V-12, V-8, and gasoline and turbodiesel sixes.



This control module is the heart of one of the most sophisticated electronic systems ever built into an automobile.



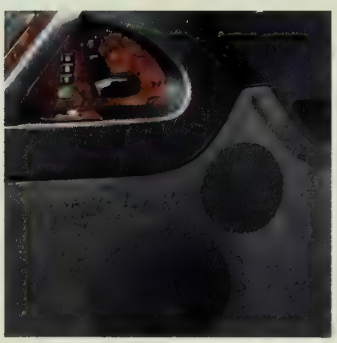
Side windows sandwich dehumidified air between two sheets of glass to seal out summer heat, winter cold and noise the year round.



The new S-Class makes slamming doors obsolete: an electro-pneumatic device pulls the door shut when it touches the lock.



Thigh length varies among different drivers – so drivers can vary the length of the seat cushion for custom-fit support.



The Bose® Beta audio system premieres in the new S-Class: 240 watts, 11 speakers, concert-hall sound for every occupant.



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is deeper and more enduring comfort –

physical and psychological – than you have

experienced in any Mercedes-Benz before,

and perhaps in any car before.

OCCUPANT SAFETY

advancements rank among the most significant achievements of the new S-Class. Once again, Mercedes-Benz has used technological innovation not to make headlines but to make progress.



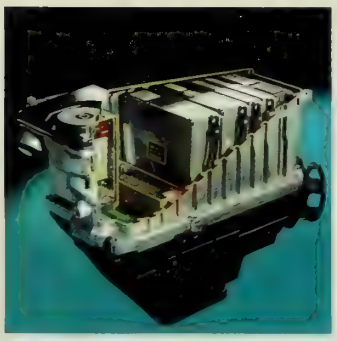
Offset crash simulation of the 500SEL.

The new S-Class sedan includes driver and front passenger air bags as part of its Supplemental Restraint System.

An even stronger central body structure, improved front and rear "crumple zones," and enhanced side-impact protection measures.



The 322-hp 32-valve 500 SEL V-8, one of a new range of high-performance V-12, V-8, and gasoline and turbodiesel sixes.



This control module is the heart of one of the most sophisticated electronic systems ever built into an automobile.



Side windows sandwich dehumidified air between two sheets of glass to seal out summer heat, winter cold and noise the year round.



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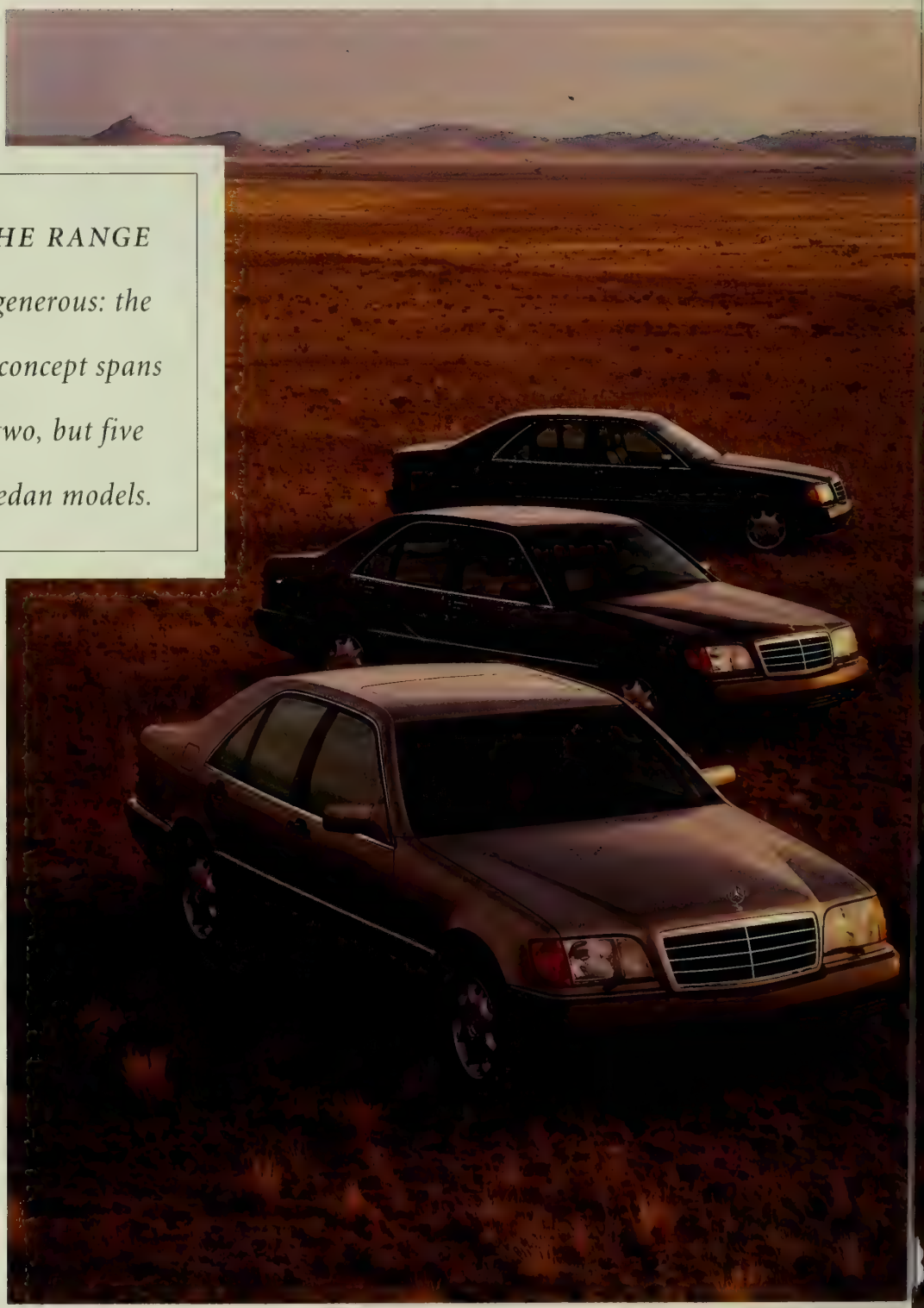
Thigh length varies among different drivers – so drivers can vary the length of the seat cushion for custom-fit support.



The Bose® Beta audio system premieres in the new S-Class: 240 watts, 11 speakers, concert-hall sound for every occupant.

EVEN THE RANGE

of choice is generous: the new S-Class concept spans not one or two, but five distinctive sedan models.



Top: the 300SD* **Turbodiesel Sedan. Turbocharged 148-hp six-cylinder engine.**

Middle: the 300SE Sedan. 228-hp 24-valve six-cylinder engine.

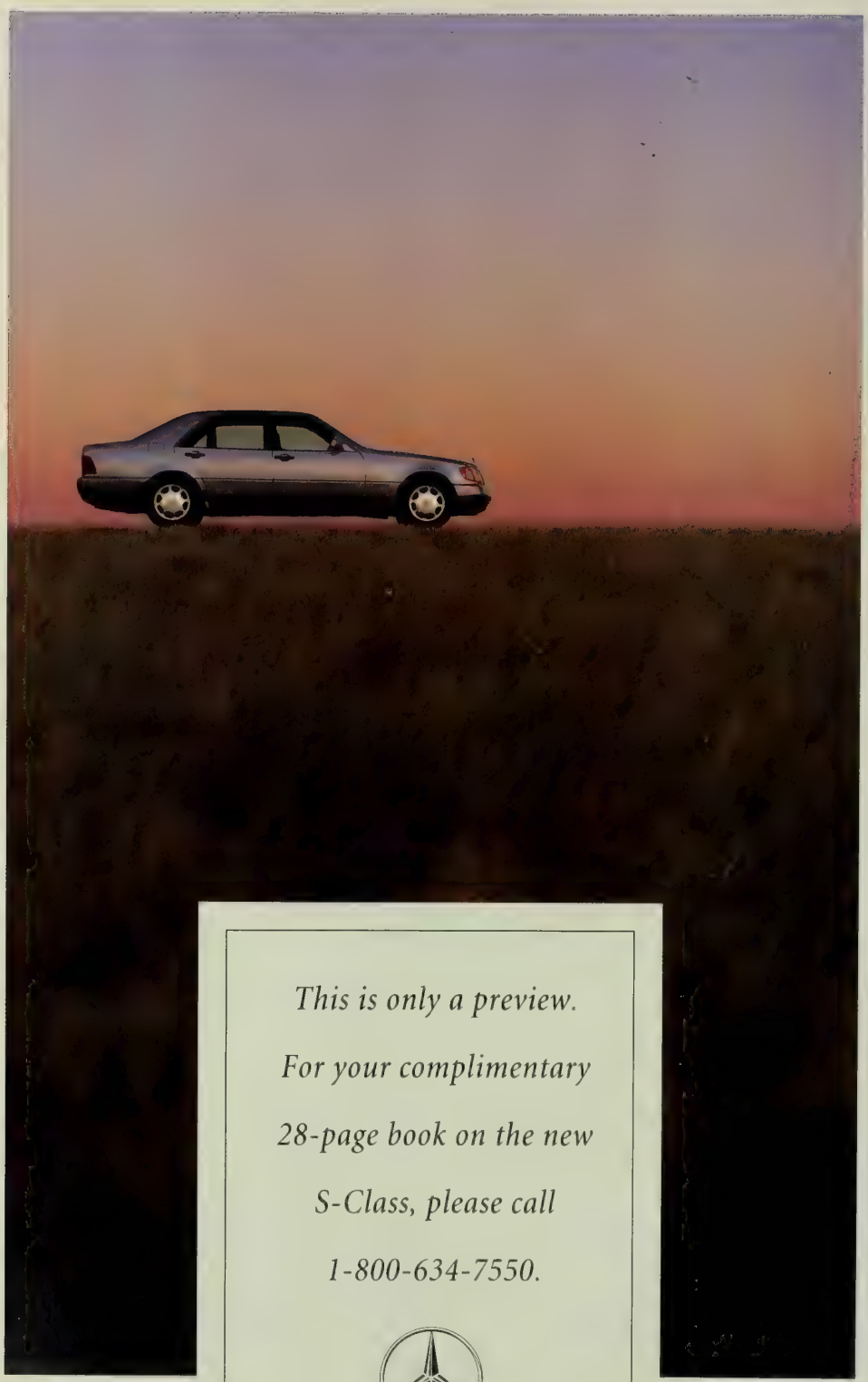
Bottom: the 400SE Sedan. 282-hp 32-valve V-8 engine.

* Diesel models not available in California



Top: the 500 SEL Sedan. 322-hp 32-valve V-8 engine, long wheelbase.

Bottom: the 600 SEL Sedan. 402-hp 48-valve V-12 engine, long wheelbase.



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continued from page 16



Kenneth Alpert
Stephen Wang



HARRY BENSON

Robert Levine
Mary Tyler Moore

Mary Tyler Moore's Manhattan

Reflecting on the first time she looked at plans for the renovation of the New York apartment she and her husband, Robert Levine, had acquired on the Upper East Side, Mary Tyler Moore says, "It was a big leap of faith, but I had confidence in the people." The people—interior designer Kenneth Alpert and architect Stephen Wang—fashioned a stylish setting for the couple's art collection. "We had no real time pressure on this job," says Alpert. "Mary and Robert were more interested in excellent quality than in which day they moved in." As Moore puts it, "I think the most important aspect of talent is what you initiate, not what you hone. I think of Robert and myself as the honers in this venture—the real creativity came from Kenneth and Stephen. They took our desires and needs and created the apartment." *See page 126.*



ROB LANG

Robert A. M. Stern

Architecture: Robert A. M. Stern

While Robert A. M. Stern was working on a New Jersey house that combines rural farm elements with Shingle Style features, the resident, an investment banker, needed to redesign his New York office. "Lo and behold, we got the project," says Stern, who is finishing up a house in Houston and a residence in Aspen that "marries the log cabin with the Adirondack-style house." He is also designing luxury apartments in Tokyo and the United States Embassy annex in Budapest. "Eastern Europe is an exciting place to be," says Stern. "I left St. Petersburg just days before the Russian revolution. So I had to watch it on television like everyone else." *See page 134.*



DERRY MOORE

Sir George
Weidenfeld

Sir George Weidenfeld at Home in London

Cofounder of the publishing firm Weidenfeld & Nicolson, Sir George Weidenfeld is a great lover of art and has a special fondness for portraits of popes. A sampling can be found in the library of his London residence, where Masucci's portrait of Clement XII is displayed with a Francis Bacon study of Innocent X. "To round out the room," he says, "I found a remarkable portrait of Pius V. Having got this far, I felt that I should continue collecting. One of my latest purchases was a splendid portrait of Gregory XIII by one of the most distinguished women artists of the late sixteenth century, Lavinia Fontana." *See page 148.*



DERRY MOORE

Jon Bannenberg

Sailing in Style Aboard Gee·Dee

When Jon Bannenberg was designing *Gee·Dee*, a 100-foot yacht for a veteran sailor and his wife, he was asked for "a Ferrari on the outside and a Rolls-Royce on the inside." Bannenberg was happy to comply. "An architect can conceive a building that's jiggered about to get what he wants inside," he says. "But the shape of the hull is not a free area. That's why I design boats—they're much more complex." He is quick to credit all those who had a hand in *Gee·Dee*'s creation, from naval architect Ron Holland to structural engineer Sylvestre Langevin to Brooke Yachts International in Suffolk, England, the yacht's builders. Clearly, it required considerable ingenuity to engineer a boat that can move at sixteen knots while boasting a marble bath. "Marble adds a bit of weight but a lot of luxury," says the owner. "It isn't wasted." *See page 154.*



NORMAN MCGRATH

Edward F. Knowles

Into the Woods

Although he trained in the offices of such modernists as Mies van der Rohe, Philip Johnson and Edward Larrabee Barnes before beginning his own Manhattan firm, architect Edward Knowles follows a traditional approach. "A house should look like a house," he says. For his recent project in upstate New York, "we started with a sloping wooded site terminating in a millpond with flowing water." The gable-roofed, L-shaped house fits into the setting to provide major rooms with a view of the pond. "We took advantage of the rocky incline to the south to create a garden, and the lawn to the north for a long vista," Knowles explains. *See page 160.*



JIM RICHUGH

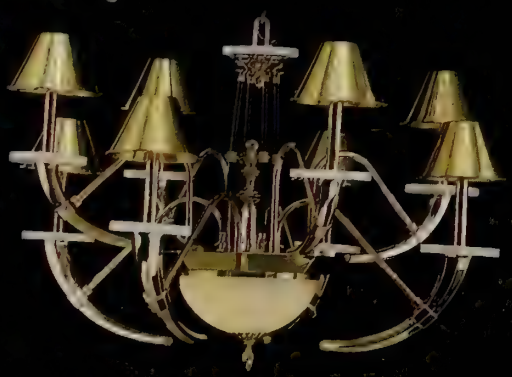
Thomas Allardyce
Illya Hendrix

French Twist for a Malibu Canyon

"The location met their criteria: It's near the ocean and the mountains, and it's not too formal," says Thomas Allardyce about the canyon retreat he and Illya Hendrix designed for a Dallas-based couple, Robert and Candice Haas. "Our concept was to create a living environment that felt like the French countryside," notes Allardyce. "We don't often have the opportunity to use patterns and prints—that was Mrs. Haas's influence," says Hendrix. "And exploring the markets for fine country antiques was a real adventure!" In fact, the Haases' residence heralded a wave of clients requesting what Allardyce calls French orientations. "The interest has come from people visiting our house—which is an accumulation of all our shopping trips to Europe—and seeing how we live in a relaxed way with our art and antiques," he says. "It's a new direction in our work." *See page 166.* □

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CONTRIBUTORS

SUSAN MARY ALSOP is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *The Congress Dances* and *Letters to Marietta*.

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is now writing the biography of Leland Hayward.

ANN E. BERMAN, formerly a paintings specialist at Christie's, writes on the arts.

JOHN A. CUADRADO, who divides his time between Paris and Princeton, writes on the international art and antiques market.

STEPHEN DRUCKER is the editor of the Home section for *The New York Times*.

ANNE EDWARDS has written biographies of Judy Garland, Vivien Leigh, Queen Mary and Katharine Hepburn and is the author of *Royal Sisters*, a book about Queen Elizabeth and Princess Margaret. Her most recent work is *Wallis*, a novel based on the life of Wallis Simpson, the duchess of Windsor.

MICHAEL ENNIS, who writes about the arts, is the author of the novel *Byzantium. Duchess of Milan: A Novel of the Renaissance* will be published next spring by Viking.

CHRISTOPHER FINCH is the author of *American Watercolors*, *Twentieth-Century Watercolors* and, most recently, *Nineteenth-Century Watercolors*, published by Abbeville.

BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker*, *Happy Times*, *Many Masks* and *A New York Life: Of Friends and Others*. He is chairman emeritus of both the New York Landmarks Conservancy and the Institute for Contemporary Art.

MERYL GORDON is a freelance writer who lives in New York.

VERLYN KLINKENBORG teaches creative writing at Harvard and is the author of *Making Hay* and *The Last Fine Time*. He is currently writing a book about doctors who practice among native Americans.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in London.

PHYLLIS ROSE is the author of *Parallel Lives*, *Jazz Cleopatra* and *Woman of Letters. Never Say Goodbye*, a collection of essays, appeared earlier this year.

DONALD SPOTO, whose book *Enchantment: The Life of Laurence Olivier* will be published by HarperCollins next year, has written biographies of Alfred Hitchcock, Tennessee Williams, Lotte Lenya and Preston Sturges. Forthcoming works include a book on the life of Marlene Dietrich and the authorized biography of Marilyn Monroe.

SUZANNE STEPHENS, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York. She also teaches architectural criticism at Barnard College.

WILLIAM WEAVER, an *Architectural Digest* contributing writer, is the author of several books on Italian opera. He has won the PEN translation award for *The Name of the Rose* and *Foucault's Pendulum* by Umberto Eco.

NICHOLAS FOX WEBER is the executive director of the Josef Albers Foundation and the author of *The Art of Babar*. His book *Patron Saints*, the story of five rebel patrons who opened America to new art, will be published by Knopf in the spring.





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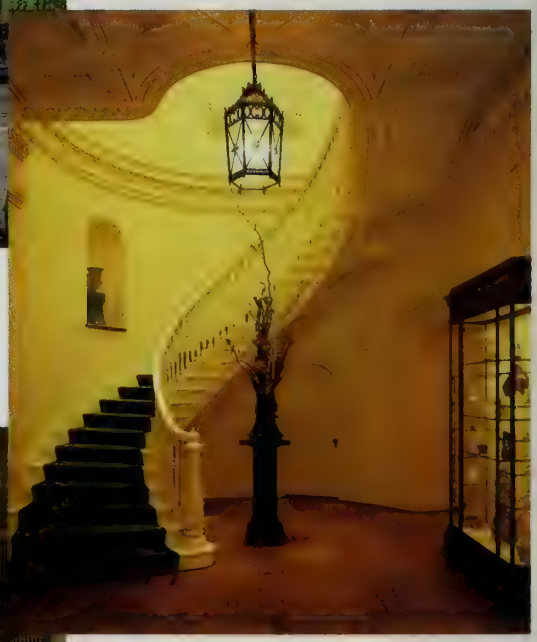
BRENDAN GILL: HACKERMAN HOUSE

An Italianate Addition to Baltimore's Walters Art Gallery

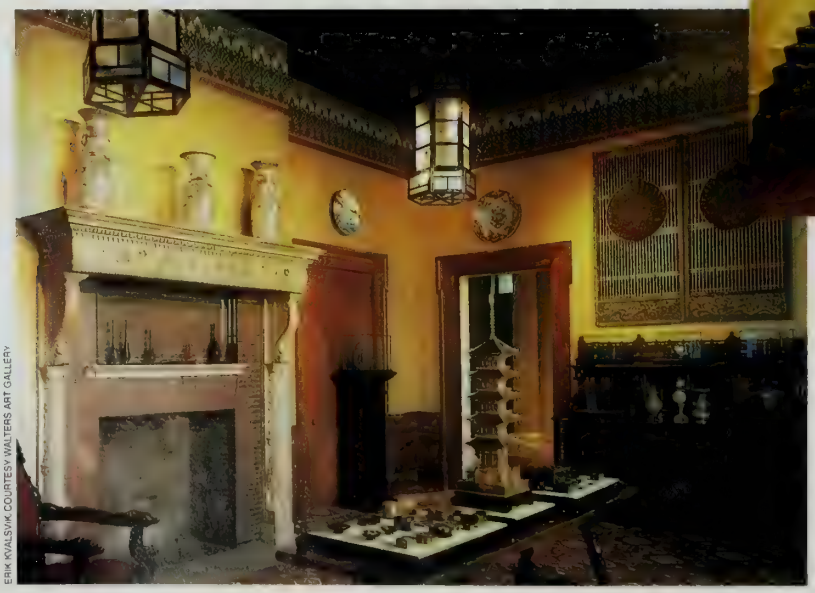


PHOTOGRAPHY BRUCE KATZ

ABOVE: More than 1,000 works of Chinese, Japanese, Indian and Southeast Asian art—many of which have been in storage for nearly a century—are now installed at Hackerman House in Baltimore, a wing of the Walters Art Gallery. Formerly the Thomas-Jencks-Gladding Mansion, it has undergone a seven-million-dollar renewal.



ABOVE: The central staircase was widened and made more graceful at the end of the 19th century, when Charles A. Platt renovated the mansion in the late–Italian Renaissance style.



ERIK KVALSVIK COURTESY WALTERS ART GALLERY

ABOVE: The Japanese Study, once the dining room, features 19th-century Japanese decorative arts, including porcelains, lacquered objects and a metal-and-enamel pagoda model. Above the 1850 Gothic Revival sideboard, which is original to the house, is a 17th–18th-century transom.

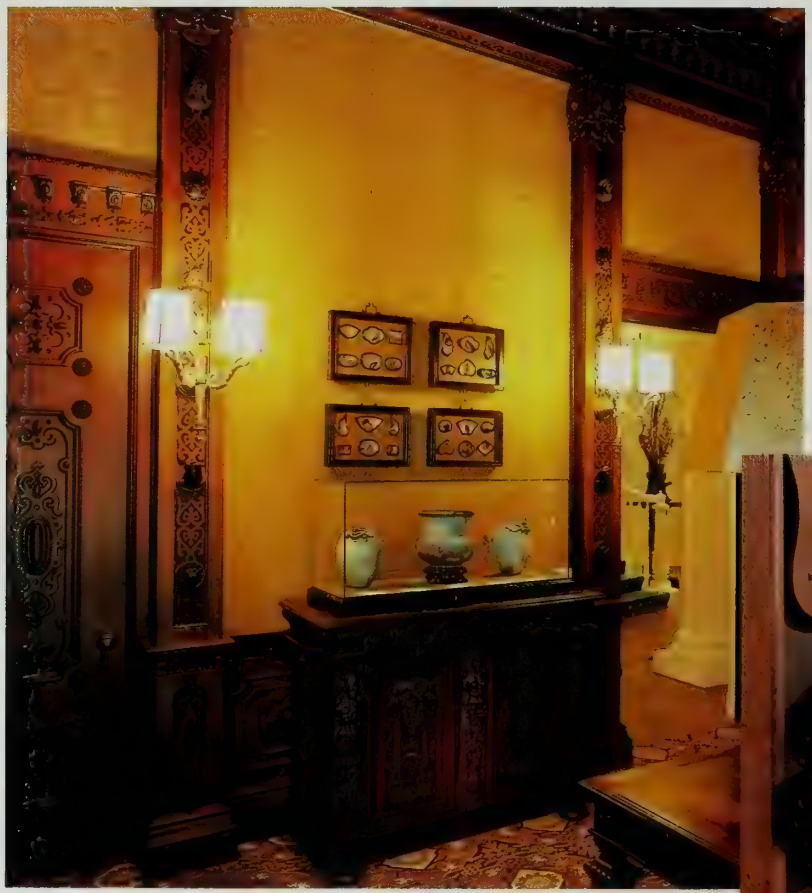
THE STRUGGLE TO protect by landmark laws the most precious specimens of our architectural heritage is at last being won in communities from coast to coast. During the course of the struggle, preservationists have often quoted John Ruskin, who said of buildings that had survived the waves of destruction already common in his day, "We have no right whatever to touch them. They are not ours. They belong partly to those who built them and partly to all the generations of mankind who are to follow us." The most impressive embodiment known to me of this Ruskinian principle is Mount Vernon Place in Baltimore, which I hold to be the finest city square in the country. There it spreads itself, this noble urban space —really four squares in one, in the

continued on page 24


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An Italianate Addition to Baltimore's Walters Art Gallery
continued from page 22

The lofty ground-floor rooms of the old mansion bear, seemingly undiminished by time, the gilded stamp of antebellum days.





ABOVE: A collection of Chinese monochrome ceramics and porcelains dating primarily from the 18th century is displayed in the Chinese Library. The room, originally the Elizabethan Revival Library, is highlighted by elaborately decorated mahogany details. Three rare 14th–18th-century Chün ware vases are set atop a 19th-century cabinet; above are mounted fragments of Chinese pottery. RIGHT: A carving of George Washington is one of the portrait heads adorning the pilasters.

shape of a Greek cross—looking out over the city from the crest of a hill and dominated by the great stone pillar of the Washington Monument, erected in 1829.

Despite the beauty of its setting and the importance of its role in the city's history, throughout most of this century Mount Vernon Place has been threatened again and again with mutilation. If it appears safe from harm today, thanks are owed to many people living and dead, and not least among them are those local citizens who over the past several years have worked a double miracle in its behalf: They have restored to its original grandeur the exterior of the immense nineteenth-century Greek Revival mansion at the corner of Mount Vernon Place and Charles Street—a structure indispensable to the integrity of the square—and they have found (what is always of the highest importance to preservationists) a sympathetic new use for its equally grand interior. In May, One West Mount Vernon Place was opened to the public as a wing of Baltimore's Walters Art Gallery, making it possible for the gallery to display for the first time a sizable portion of its incomparable collection of Asian art.

The foursquare, three-story-and-basement structure of red brick painted gray has been known to architectural historians as the Thomas-Jencks-Gladding Mansion, in honor of the three families that occupied it from the time it was completed, in 1851, until 1983. The following year the mansion was purchased from Harry Lee Gladding for the sum of eight hundred thousand dollars by a Baltimore businessman and philanthropist named Willard Hackerman, who generously donated it to the city. Having entertained proposals for its use by a number of not-for-profit organizations, the city chose in 1985 to turn it over to the gallery; it now bears the double-barreled name of Hackerman House, the Walters Art Gallery Museum of Asian Art.

Over the past few years, at a cost of seven million dollars, the mansion has been deftly connected to the original museum building of 1904—a

continued on page 28

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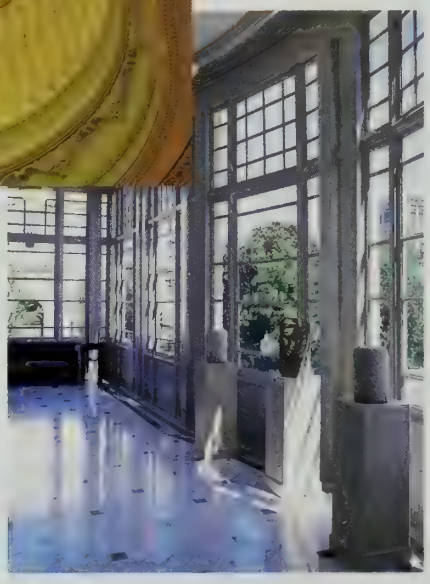
An Italianate Addition to Baltimore's Walters Art Gallery
continued from page 24



Platt turned an open porch into a glass-enclosed conservatory and widened the stairway that spirals upward through the house.

LEFT: Delicately sculpted moldings and stuccowork, dating from Platt's renovation, offset the skylighted dome that illuminates the staircase. He also added stained glass by Tiffany. Platt, who designed Washington's Freer Gallery, was asked to rework the 22-room mansion by his sister, Mrs. Francis Jencks. The Jenckses owned the house from 1892 to 1953.

BELOW: Another Platt creation was a glass-enclosed conservatory at the rear of the mansion. At right, a Ming marble pillar is flanked by pillars from the Qing Dynasty. Grieves Worrall Wright & O'Hatnick, the firm in charge of the renovation, has also joined the mansion to the 1904 building that houses the Walters Art Gallery by way of exhibition halls—including a restored carriage house—and an enclosed garden.



handsome pastiche of Genoese-palazzo-style architecture by the New York firm of Delano & Aldrich. The connecting links consist of a many-windowed octagonal cupola that bridges an alley (the preferred Baltimore term is *mews*), a reconstructed carriage house and a new structure occupying what was once the mansion's sloping backyard. A number of aesthetic and technical ingenuities have been practiced within these links in order to provide additional exhibition spaces, a café and all those necessary, invisible facilities for heating, lighting, fire protection, security and climate control that no first-class museum can afford to be without. The Baltimore-based architecture firm of Grieves Worrall Wright & O'Hatnick has performed these feats of structural sleight of hand so ably that the new sections of the gallery look as if they had always been there, and the lofty ground-floor rooms of the old mansion bear, seemingly undiminished by time, the richly gilded stamp of antebellum days.

The builder of the house at One West Mount Vernon Place was Dr. John Hanson Thomas, for five decades one of Baltimore's most prominent citizens; his architects were Nierensee and Neilson, partners in a fashionable New York City firm. The house bears silent witness to just how fashionable these architects were: It being rather late in the day for pure Greek Revival, much of the detailing borrows from French and Italian sources. As for the sumptuous library, it is decorated in what used to be known as the Elizabethan Revival style; knoblike adornments on the mahogany pilasters prove, at a second glance, to be carved portrait heads of Dante, Columbus, Shakespeare, Burns and other illustrious figures. From the balconied library windows one glances up at Washington on his high perch against the sky; irreverent Baltimoreans have been known to claim that the monument bears a far stronger resemblance to James Cagney than it does to the Father of Our Country.

Dr. Thomas was a great-grandson of John Hanson, president of Congress under the Articles of Confederation from 1781 to 1782. On the Thomas side, his ancestors had arrived in Maryland in 1650; not content with a date so recent, the good doctor fearlessly traced his ancestry all the way back to Charlemagne. Moreover, not content with medicine, he turned in his late twenties to banking and in 1838 was elected president of the Farmers and Merchants Bank of Baltimore. By then he had taken care to marry a Virginia heiress, Annie Campbell Gordon, by whom he had two daughters and five sons, all of whom were born in the northeast corner bedroom at One West Mount Vernon Place. Dr. Thom-

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SAKS FIFTH AVENUE



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An Italianate Addition to Baltimore's Walters Art Gallery
continued from page 28

as died in 1881, and his widow, along with four unmarried sons (her daughters and the fifth son had escaped into marriage), lived on in the house until her death in 1886. Six years later, after an indecorous family squabble over when to dispose of the house, it was sold to Mr. and Mrs. Francis M. Jencks of New York City for the sum of ninety thousand dollars.

Mr. Jencks had spent his early childhood in Baltimore and remembered it fondly. Having graduated from college and law school in New York City and having made a fortune there in real estate, he is said to have returned to Baltimore simply to take up residence in the house at One West Mount Vernon Place. His wife was a sister of the rising young architect Charles A. Platt, a friend and disciple of Stanford White. Platt bestowed on the interior a convincing resemblance to his favorite architectural period, the late Italian Renaissance, making ample use of imported Venetian mantelpieces, bronze candelabra, tapestries and ancient carved wooden chests (which the family found convenient for storing firewood and overshoes). Platt turned an open back porch into a glass-enclosed conservatory, added a bay window to the dining room, widened the oak stairway that spirals upward through the heart of the house and replaced the original stairway skylight with a dazzling, many-colored glass confection by Tiffany.

Growing up in the house, the four Jencks children turned its amenities to their advantage: The black-and-white-marble squares in the front hall were found suitable for an improvised Jencks form of hopscotch; another agreeable pastime was to climb to the roof of the house and drop small coins through a hole in the dome above the staircase, listening with delight to the *ping!* of the coins as they struck the floor some fifty feet below.

Mrs. Jencks lived to a vigorous old age, dying in 1953. Her heirs considerately sold the house to the city at a low price in order for it to become part of a planned expansion of the Walters Art Gallery. As things turned out, the plan was a deplorable one, requiring the demolition of several of the grandest houses on West Mount Vernon Place. Wisely, the citizens of Baltimore on two occasions defeated the bond issue that was to pay for the expansion. The leader of the opposition was Douglas Gordon, whose family had built several houses on the square and who was a skilled practitioner of what he called "scientific obstructionism." (In the early 1970s the gallery arranged to expand onto property well to the south of West Mount Vernon Place, leaving the shapely square intact.)

Meanwhile, year after year the mansion stood empty and decaying, inhabited only by rats. In 1962 it was about to be sold for seventy-five thousand dollars to a local business college when at the last possible moment Mr. Gladding, a wealthy automobile dealer, stepped forward and volunteered to purchase it for a hundred thousand dollars and preserve it as a private dwelling. Over the next few years, and with the expenditure of perhaps a quarter of a million dollars or so, Gladding exorcised the rats, rebuilt the infrastructure of the house and redecorated most of its twenty-two rooms, this time primarily in the style of Louis XV. A bachelor, Gladding had hoped to be able to leave the house with an endowment for its upkeep to the city of Baltimore, but having fallen terminally ill and finding himself in need of money, he was obliged to put the house up for sale.

And so—again in the nick of time, for the mansion might well have been broken up into apartments or professional offices—an unexpected benefactor, Mr. Hackerman, arrived on the white-marble doorstep of One West Mount Vernon Place, and again the Ruskinian principle may be said to have triumphed: The splendid old house will endure for "all the generations of mankind who are to follow us." □

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A Ten-Year Review Reveals Significant Gains in a Volatile Market

By John A. Cuadrado



LEFT: *Near Kennebunkport*, Abbott Fuller Graves, circa 1895–1900. Oil on canvas; 18" x 27". Shown in *Architectural Digest* in June 1980 ("Art: Paintings of Gardens"), when its approximate value was $6,000, Graves's painting is now worth an estimated $200,000.

BELOW LEFT: *Incense Burner*, Chinese, Ming Dynasty. Enamel and bronze; 12" in diameter. Featured in *Architectural Digest* in June 1982 ("Antiques: Chinese Cloisonné"), this incense burner tripled in price in less than a decade.

BELOW: *Fall-Front Desk*, Pierre Legrain, French, circa 1929. Sycamore and chrome; 52¼" x 27". Since having appeared in *Architectural Digest* in May 1984 ("Antiques: Classic Accent on Art Déco"), Legrain's fall-front desk has appreciated an estimated $165,000.

"BIDDING WAS SLOW, so slow at times it was almost in reverse," said a shaken John Marion, chairman of Sotheby's North America, at the close of last May's sale of Impressionist paintings in New York. Indeed, combined international sales totals for Sotheby's and Christie's have dropped from about $5.5 billion for the 1989–90 season to less than half that amount for this past season.



Painful as it may be, the ongoing art and antiques recession is the best thing that has happened to the market in years. During the eighties' feeding frenzy for Impressionist, modern and contemporary painting, these segments of the art market bore more resemblance to the market for junk bonds than they did to any orderly, reasoned mechanism for the valuation and the dispersal of works of art. Philippe Maréchaux of the Parisian auction firm Hôtel Drouot describes the eighties market as a "casino—a speculator's exchange" and laments that specialists' advice too often was ignored as buyers chased heedlessly after signatures.

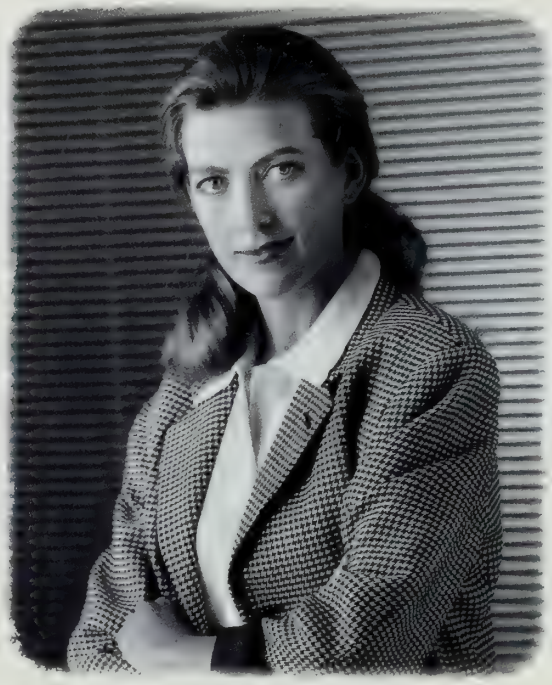
Christopher Burge, president of Christie's New York, points to the prices achieved by "truly atrocious"



continued on page 38

My Most Reliable Sources.





By seventeen, I was reading three newspapers a day. I remember articles so moving, they brought tears to my eyes. That was when my mother realized I was going to be a journalist. For graduation, she gave me a Cross pen and pencil set. Over the years, I've taken it to five continents. My pencil was stepped on during a rally, and my pen is scratched from the fall I took chasing a senator. But, unlike my legs, they still look and function beautifully. When I became Editor, I bought a new 14 karat gold filled Cross set. But I always bring the one from my mom with me whenever I go on assignment. I like to think that it's helped me write great articles. Articles like the ones that first inspired me.

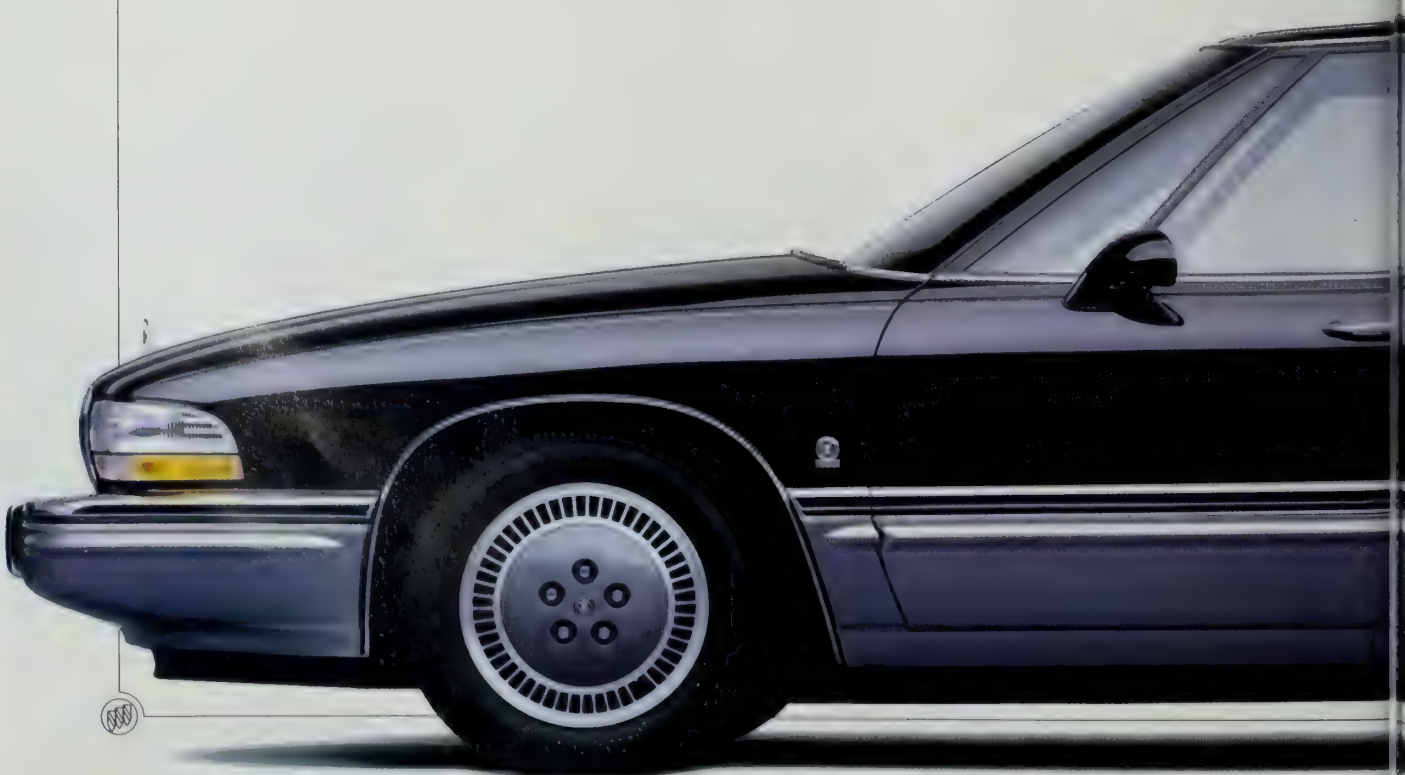


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A Ten-Year Review Reveals Significant Gains in a Volatile Market

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Art

	'80	'81	'82	'83	'84	'85	'86	'87	'88	'89	'90
AMERICAN IMPRESSIONISM: *Near Kennebunkport*, Abbot Fuller Graves, 1895–1900, oil on canvas.	$6,000										$200,000
CALIFORNIA PLEIN AIR PAINTING: *Serenity*, William Wendt, 1934, oil on canvas.					$18,000						$50,000
EARLY CALIFORNIA WATERCOLORS: *Cherry Valley, California*, Marion Kavanagh Wachtel, ca. 1925, watercolor on paper.										$32,000	$47,000
BOSTON SCHOOL OF ARTISTS: *T-Wharf Basin, Boston*, Arthur Clifton Goodwin, ca. 1904, oil on canvas.								$25,000			$50,000
AMERICAN FOLK ART PAINTING: *Portrait of Henry Sayward of Maine*, John Brewster, Jr., 1820, oil on canvas.						$65,000					$140,000
BRITISH IMPRESSIONISM: *Bathing Tents, Boulogne*, Philip Wilson Steer, 1888–89, oil on canvas.							£25,000				£50,000
BLOOMSBURY ARTISTS: *Ranunculus*, Roger Fry, 1929, oil on board.									£6,000		£11–12,000
BELGIAN IMPRESSIONISM: *Printemps*, Franz Gailliard, 1895–1900, oil on canvas.										£180,000	£250,000
MODERN GERMAN PAINTING: *Madonna with Red Poppies*, Emil Nolde, ca. 1925, watercolor on Japanese paper.		DM 150,000									DM 350,000
DANISH PAINTING: *A Woman Reading a Letter*, Vilhelm Hammershoi, 1899, oil on canvas.						£60–70,000					£165,000
CHINESE EXPORT PAINTING: *The China Tea Trade*, Chinese Export School, ca. 1800, oil on canvas.				$150,000							$500,000
JAPANESE PAINTING: *Courtesan with Fan*, Kitagawa Utamaro, ca. 1800, ink and pigment on paper.						£6–7,000					£21,000
CHILDREN'S BOOK ILLUSTRATION: *Two Rabbits with a Basket of Greens*, Beatrix Potter, ca. 1898, watercolor on paper.					$11,000						$60,000
BOTANICAL ILLUSTRATION: *Nelumbo nucifera*, Pierre Jean François Turpin, ca. 1830, pencil and watercolor on paper.					£8,500						£22,000
OLD-MASTER DRAWINGS: *Bacchus et Erigone*, François Boucher, date unknown, charcoal, chalk and wash on paper.				Fr 80,000							Fr 250,000

late Renoirs as evidence of the excesses of the decade. Severely disabled by arthritis, Renoir would paint random bouquets, bathers and Provençal farmhouses on single large canvases. After his death these canvases were cut up and given the stamp of the atelier. Burge notes that such works should sell for $50,000 to $75,000 and remarks that they became "grotesque farces" as they approached the million-dollar mark at the market's peak. For Burge, the current "purification" can only be healthy as the price hierarchy realigns itself with traditional notions of quality.

As the art and antiques market finds its new equilibrium and begins to work its way out of this recessionary cycle, it is interesting to review a sampling of the two hundred or so areas featured by *Architectural Digest* over the past ten or fifteen years to see how they are holding up.

The artworks listed above are examples taken from Art features appearing in *Architectural Digest* from 1980 through 1990. The prices given are approximate and have been supplied by the dealers credited in the features.

Looking back, we are pleased to find that some of the areas we have examined repeatedly—the French Art Déco movement, textiles and classical art—have undergone substantial moves in market valuation, while others—*lacca povera* (February 1989)

continued on page 42

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A Ten-Year Review Reveals Significant Gains in a Volatile Market

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and Chinese provincial furniture (August 1991)—have offered new collecting opportunities. Articles highlighting works on paper, especially old-master, modern and contemporary drawings, well predated their current popularity. Painted country furniture (September 1982), pocket watches (September 1981), garden designs (April 1981) and architectural drawings (June 1984) were also featured by *Architectural Digest* significantly before their respective vogues. Curators have called or written to comment that articles on Arts and Crafts paintings (July 1987) and objects for the Chinese scholar's table (March 1986) provided the inspiration for exhibitions. Other features—on French Neoclassical steel furniture (November 1987), early locks and keys (October 1982) and the European ceramic stove (January 1984)—were designed to look at narrow, virtually forgotten niches in the market that offer strong design interest or unexpected richness for the collector.

Architectural Digest's goal has always been to catch trends early, to identify lasting aesthetic merit and to explore the untrod byways of the

The items listed below are examples taken from Antiques features appearing in *Architectural Digest* from 1980 through 1990. The prices given are approximate and have been supplied by the dealers credited in the features.

Antiques

	'80	'81	'82	'83	'84	'85	'86	'87	'88	'89	'90
ARTS AND CRAFTS FURNITURE: *Armchair*, Greene and Greene, American, walnut and ebony, ca. 1907.							$40–45,000				$250,000
FRENCH ART DÉCO FURNITURE: *Fall-Front Desk*, Pierre Legrain, sycamore and chrome, ca. 1929.					$60,000						$225,000
STEEL FURNITURE: *Gueridon*, Huot Fils à Paris, French, steel, brass, porphyry and marble, ca. 1795.								$35,000			$55,000
EASTERN FURNITURE: *Pair of Demilune Tables*, Indo-Portuguese, ebony and ivory, ca. 1810.						$55,000					$85,000
EUROPEAN MIRRORS: *Pier Mirror*, attributed to John Linnell, English, giltwood, ca. 1755.	$24,000										$70–72,000
CHINESE CLOISONNÉ: *Incense Burner*, Ming Dynasty, enamel and bronze, ca. 16th century.			$25,000								$75,000
JAPANESE LACQUER: *Suzuribako*, attributed to Ogata Korin, lacquer, lead and mother-of-pearl, late 17th century.									Fr 35–40,000		Fr 70,000
SILVER: *Toilette Service*, English, silver gilt, ca. 1680.			£40,000								$200–220,000
ANCIENT GLASS: *Cameo-Cut Bowl*, Roman, 25 B.C.–A.D. 25.	£17,000										£45,000
POCKET WATCHES: *Single-Case Watch*, Les Frères Huaud, Geneva, gold and enamel, late 17th century.		Fr 80,000									Fr 350,000
ART DÉCO BOOKBINDINGS: *Book*, designed and bound by Henri Creuzevault, French, leather and cork, 1929.							Fr 200,000				Fr 300–300,000
AMERICAN FOLK SCULPTURE: *Cigar Store Indian Princess*, probably New York, painted wood, ca. 1870–80.				$22–24,000							$40–50,000
Massasoit Indian Weathervane, W.A. Snow and Company, Boston, repoussé copper and iron, ca. 1880.				$22,000							$65,000
MODERN POTTERY: *Vase*, Lucie Rie, British, stoneware, 1982.						$900					$5,000
TEXTILES: *Second Phase Blanket*, Navajo Indian, hand-spun wool, ca. 1850.		$50,000									$150,000
Carpet, Yarkand, East Turkestan, wool, early 19th century.					£3,500						£12,000

continued on page 46



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market. In the nineties, the art and antiques market, too, is refocusing its sights on quality.

ANCIENT ART: Now one of the market's strongest areas, antiquities were for many years a forgotten stepchild. "For a long time people thought that ancient works of art were museum items only—they could not imagine that things so old could be buyable," explains Richard Keresey, director of Sotheby's Antiquities department.

Antiquities have long been an interest at *Architectural Digest*, both as an undervalued sector of the market and as an underexplored resource for collectors. From the late seventies until the mid-eighties, ancient works of art—including glass, bronzes, wood sculpture, Attic pottery and jewelry—were the focus of nearly a dozen feature articles.

Ancient art found its luster during the second half of the eighties. Highly publicized acquisitions by the Getty Museum—one with a rumored $20 million price tag—and a series of extraordinary works sold at auction caused collectors to take notice. Stung by ever-higher prices for Impressionist and modern canvases, both private collectors and museums increasingly recognized the high level of value and quality still available in the antiquities market. Moreover, as New York private dealer Robert Haber comments, "When top pieces broke the one-hundred-thousand-dollar mark and great rarities topped one million dollars, important psychological barriers were crossed. Major players from other areas began to consider ancient art a serious investment for the first time."

Over the past decade, prices for first-rank examples have increased as much as tenfold. Top pieces of marble sculpture today can command anywhere from $50,000 to as much as $2 million for an exceptional Roman imperial portrait bust. Small bronze statues like the superb Heracles featured by *Architectural Digest* in October 1986 have also moved with particular vigor, with fine examples now selling for between $50,000 and the mid-six figures. Attic pottery vessels by master painters have gone into the stratosphere, the most recent example being the fragmentary krater by Euphronios that sold last year for $1.76 million.

Happily, ancient artworks are often still accessible. Keresey remarks that much Greek pottery remains undervalued; top-quality anonymous Attic examples begin at about the $15,000 level, and attractive red-figure vessels from Greek colonies in the regions of Apulia and Campania sell for as little as $3,000. Although terracotta sculpture is up fivefold over the decade, it too remains affordable. The elegant second-century B.C. torso of Athena featured by *Architectural Digest* in September 1980 was sold last year at Sotheby's for $4,400. Similarly, Keresey describes ancient jewelry as "a steal given its rarity, quality and beauty." Roman, Greek and Egyptian rings, amulets and earrings sell at auction starting at about $1,500. The Etruscans were the finest goldsmiths of antiquity, and the Etruscan lion pendant featured by *Architectural Digest* in March 1984 represents the top end of the spectrum for ancient jewelry. Its value today would be over $100,000.



Armchair, Greene and Greene, United States (Pasadena, California), circa 1907. Walnut with ebony inlay; 33½" x 24⅛". Originally seen in *Architectural Digest*'s February 1986 issue ("Antiques: Utopian Inspirations"), this Greene and Greene chair is now estimated to be worth over five times its 1986 value.

SCANDINAVIAN PAINTING: When a forgotten art-historical niche receives a long-overdue critical reevaluation, collectors who were slow to get on board often find that they have been left behind as prices soar. Rarely are they granted a second chance. The market for Scandinavian painting seems to be offering such a chance right now.

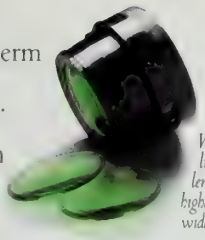
The best Scandinavian painting of the turn of the last century is astonishing in its quality, joining mainstream European realist and Symbolist currents with a uniquely Nordic sensibility. In August 1985, when *Architectural Digest* first examined Scandinavian painting, interest in the international art market was beginning to solidify. Important scholarly studies appeared in 1987 and 1988 at the same time that Sotheby's and Christie's organized their first major general sales of Scandinavian painting in London. The sales were instant successes. Auction values for top artists multiplied three- to tenfold in just a few years.

Unfortunately, prices for lesser talents also shot up as Swedish speculators came to dominate the market. Prices went sky-high for works by Carl Larsson, whose sugary, idealized images are reminiscent of those of Norman Rockwell. Michael Bing of Sotheby's London comments, "Carl Larsson's prices were absolutely impossible to understand. One of his watercolors reached seven hundred and fifty thousand pounds, the world-record price for any watercolor and twice the high for a Turner." This momentum was unsustainable. As the Scandinavian economies went

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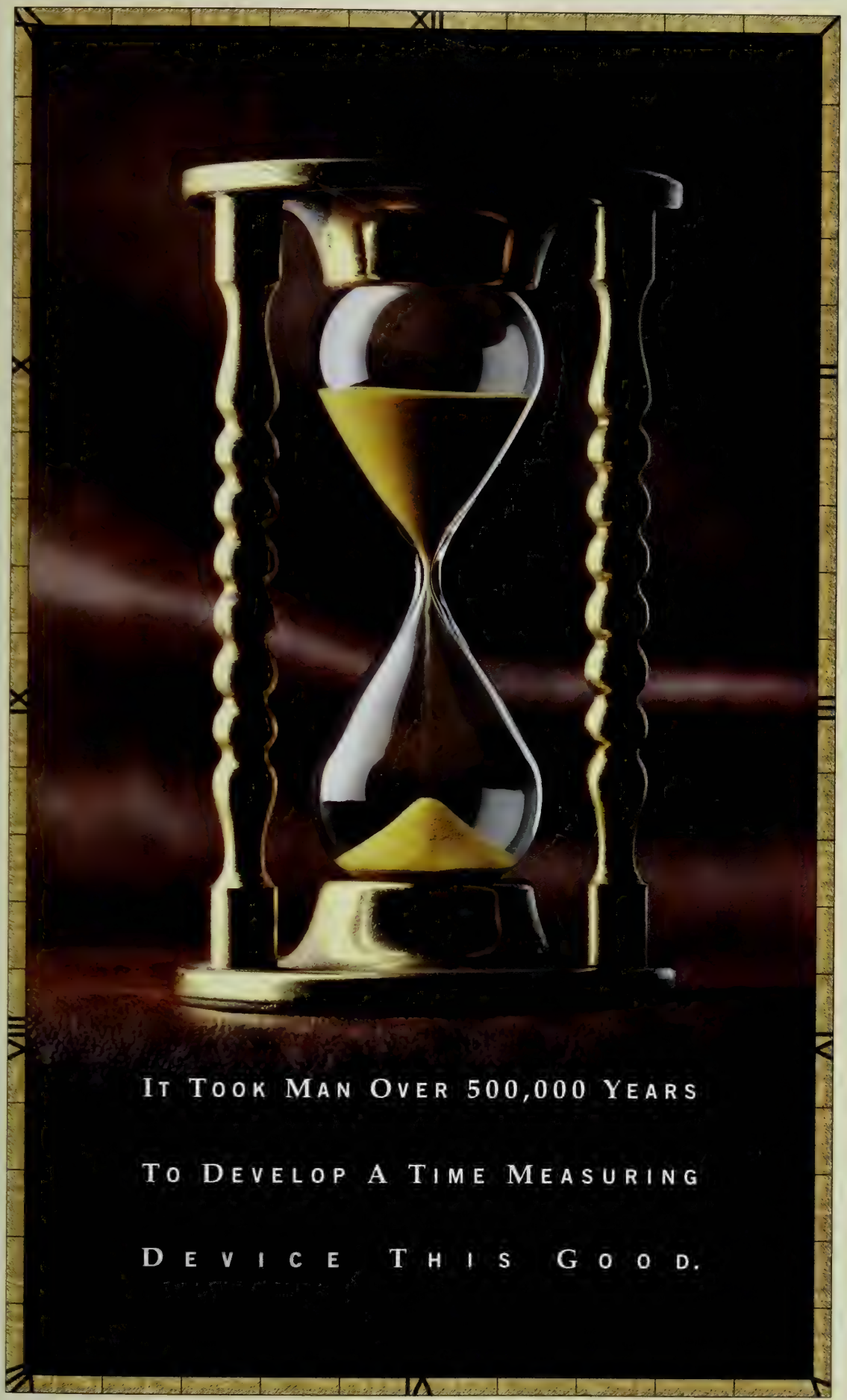
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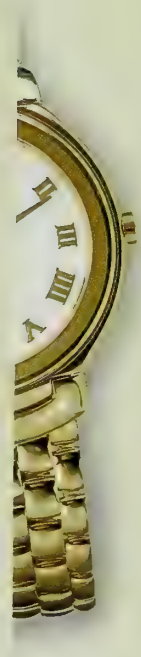
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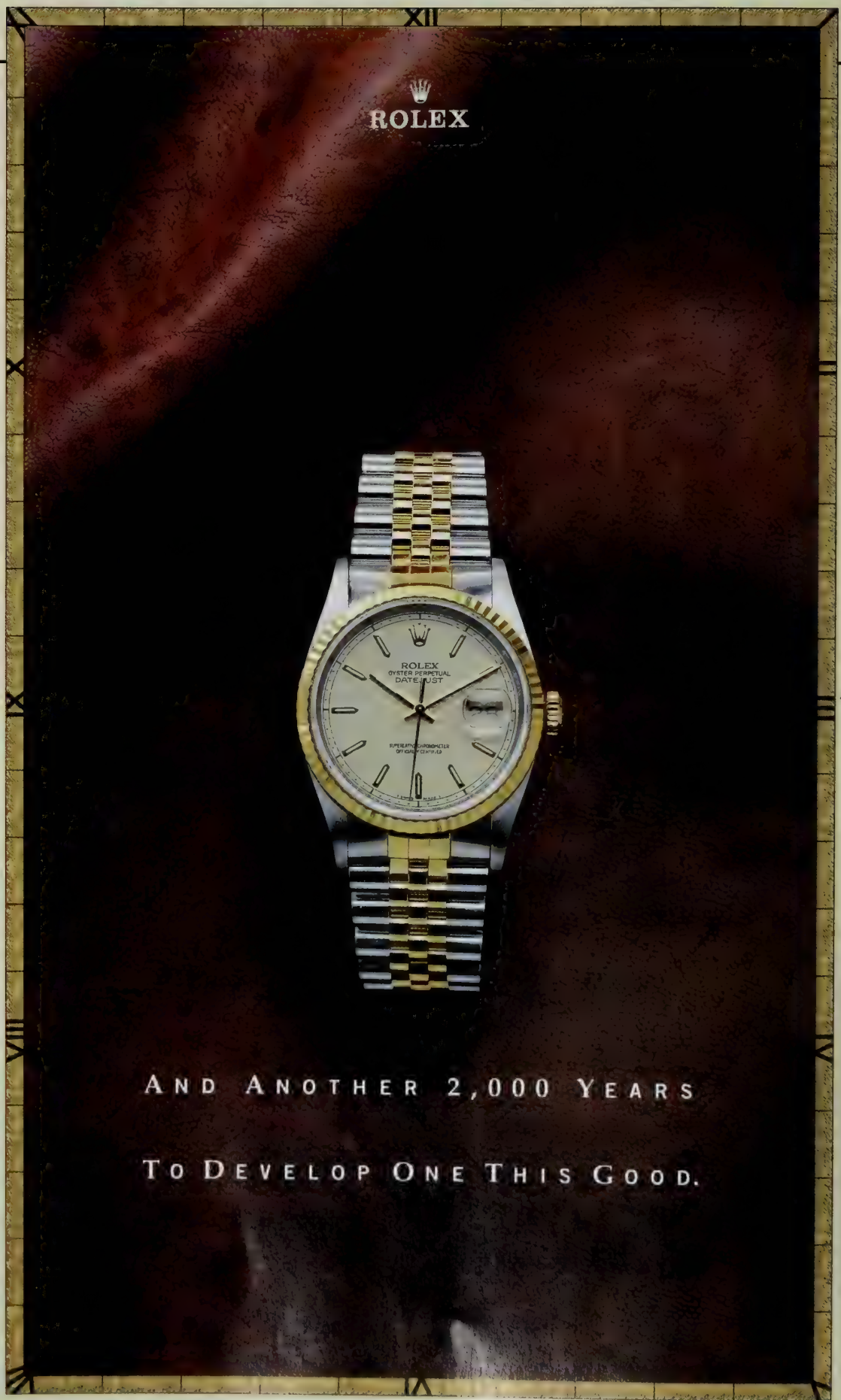




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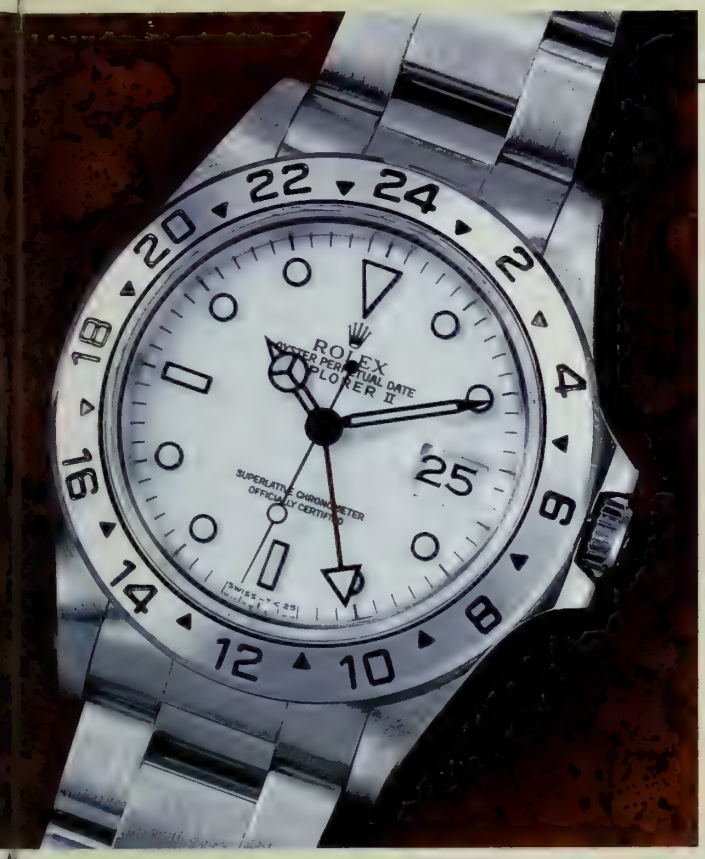


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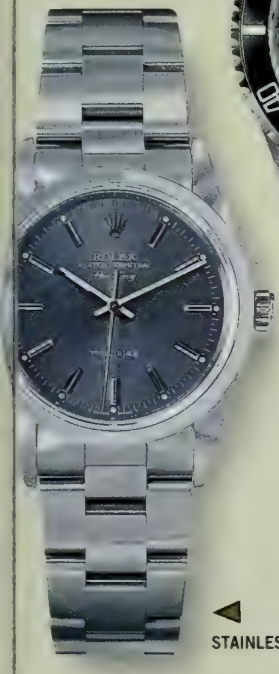
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A Ten-Year Review Reveals Significant Gains in a Volatile Market
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into recession and as Swedish tax preferences for art investments were eliminated, the market crashed. At Sotheby's October 1990 auction of Scandinavian painting in New York, only 13 percent of the lots sold. The market currently seems so bleak that Sotheby's and Christie's have suspended specialized sales and incorporated Scandinavian paintings into their auctions of nineteenth-century European painting.

The weakness in this market offers a buying opportunity for value-oriented collectors with an eye for quality. Health will return to this area over the long term, but for the moment many paintings can be had less expensively. Works by the Danish master of austere interior and urban views, Vilhelm Hammershoi, are a case in point. Hammershoi merges a mastery of light and atmosphere drawn from Vermeer and Whistler with a modernist economy of form and composition. When *Architectural Digest* featured him in August 1985, auction prices for good canvases ranged from £20,000 to £30,000. By 1990 they had reached £100,000 to £150,000, with a recorded top price of £240,000. Today, auction prices for some works are off by 25 to 50 percent. Decorative works by followers of Hammershoi, such as Carl Holsoe, tripled in the same period and are now down by about 25 percent to the £10,000 to £15,000 level. Prices for important figures like Peter Severin Kroyer, Anders Zorn and Helene Schjerfbeck have also dropped.

Scandinavian painting from 1880 to 1920 offers surprising richness for a fraction of the price of French canvases of the same period. Collectors who have the courage to buy selectively while the market is weak are not likely to be disappointed.

TEXTILES: *Architectural Digest* was perhaps the first nonspecialist publication to take textiles seriously. Since the mid-seventies we have run almost two dozen features exploring such diverse manifestations of the textile form as Turkestan rugs (April 1984), English and American samplers (June 1987), Oriental robes (June 1980) and Swedish folk textiles (May 1985). Long dismissed, the finest early textiles have only in recent years begun to be properly valued and understood.

Peruvian Textiles. Featured by *Architectural Digest* in January 1981, September 1983 and August 1986, Peruvian textiles are among the most miraculously preserved ancient weavings. Textile collectors outside the Peruvian area view intact examples that are three hundred to four hundred years old as amazing survivals, yet weavings one thousand to two thousand years old form the mainstay of most Peruvian textile collections. Stacy Goodman of Sotheby's credits the dryness of the Peruvian desert for this longevity.

Boldly patterned ancient Peruvian textiles have influenced many modern-day artists. Plied yarns, feathers or pigments trace abstract forms or an iconography of birds, felines and drag-

The finest early textiles have only in recent years begun to be properly valued and understood.

ons on ceremonial tunics created for ancient priests and nobles. The market valuation of the finest examples has shot up six- to tenfold since 1981.

Today, top early examples begin at $20,000 and climb fast. The Huari panel (A.D. 600–1000) fashioned of vibrant macaw plumes that we featured in 1986 was worth $50,000 to $75,000; now it would be priced at $175,000. Still available for under $15,000 are early fragments and complete "late" examples like Chancay and Incan weavings (circa 1100–1500). Warning: The supply of top pieces is becoming increasingly limited. New York dealer Edward Merrin notes that with the passage of just three years, his blockbuster 1988 exhibition of Peruvian textiles has already become impossible to replicate.

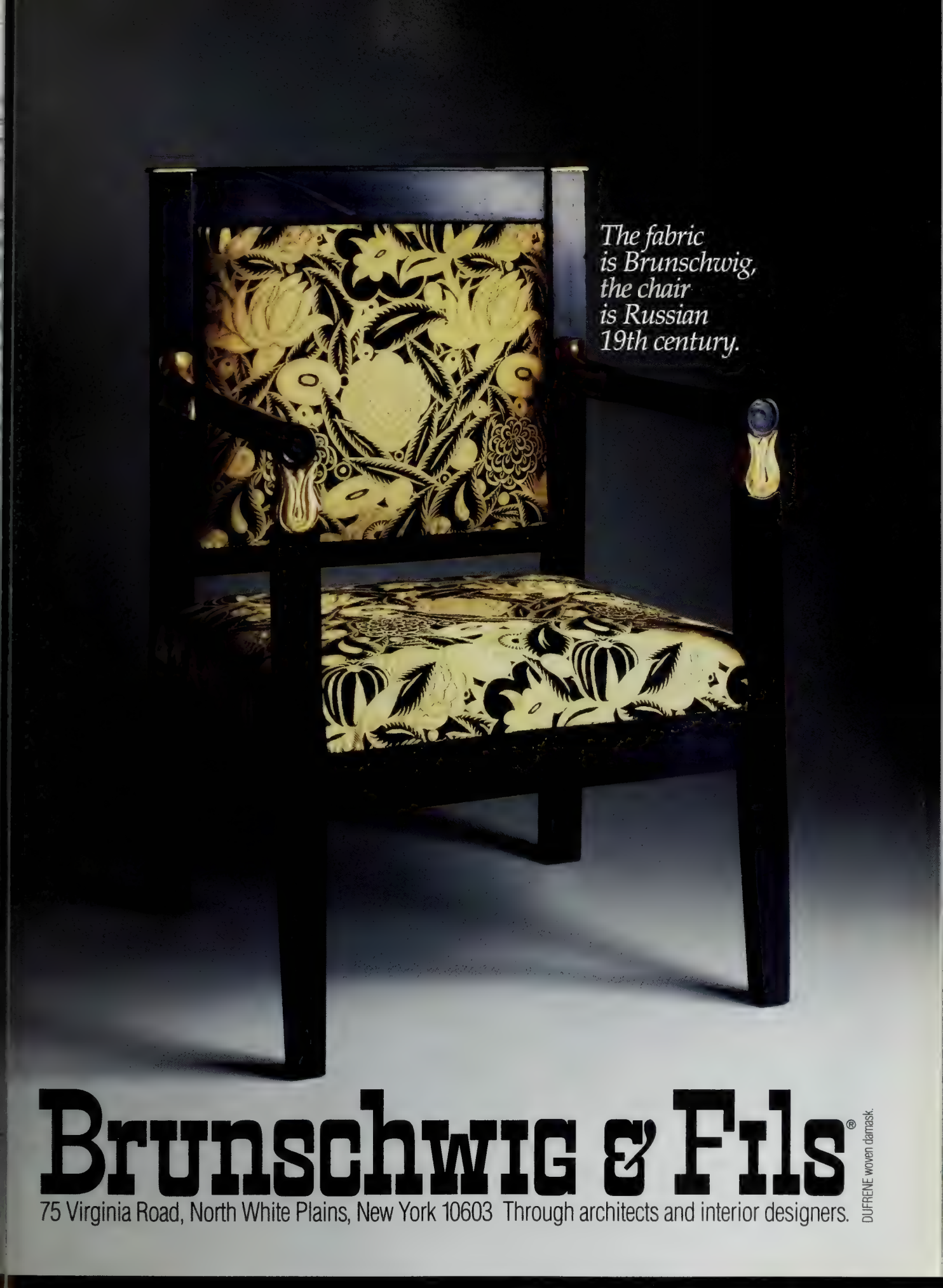
Chinese Textiles. Created according to the dictates of elaborate sumptuary laws, the silk-and-couched-gold robes worn by the nobility in imperial China signified rank. The market for Chinese textiles was in its infancy when *Architectural Digest* featured them in June 1980. Long viewed as mere curiosities, they were once worn nonchalantly as fantasy evening dresses—indeed, many rare robes entered the collection of the Metropolitan Museum of Art after sharp-eyed curators snatched them off the backs of party-goers.

The market finally got moving in the early eighties. The imperial "twelve-symbol" robe featured by *Architectural Digest* in June 1980 is now worth as much as $25,000, a six-fold increase. Happily, fine robes still often sell in the $3,000 to $10,000 range. Chinese textiles continue to seem undervalued. As New York dealer Edith Frankel emphasizes, it is a market with limited supply that still has not quite gone public. A moderate increase in collector interest could move it significantly.

European Tapestries. When European tapestries were first shown by *Architectural Digest* during the mid-seventies, the market for them was all but dead. Avidly collected from the 1880s until the Depression by American millionaires furnishing newly minted "Gothic" or "Renaissance" pleasure palaces, European tapestries subsequently were forgotten.

Prices have risen as much as ten- to fifteenfold for top examples since the mid-seventies. William Iselin of Christie's credits this rise to European collectors buoyed by strong currencies during a weak period for the dollar; they gave the New York market a tremendous push during the late eighties. Prices for late-Gothic fifteenth- and sixteenth-century exam-

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A Ten-Year Review Reveals Significant Gains in a Volatile Market
continued from page 50

ples shot up the most dramatically. The Tournai tapestries featured by *Architectural Digest* in September/October 1974 were then worth $15,000 to $30,000 at auction. Today they would sell for $250,000 to $350,000. Good seventeenth- and eighteenth-century tapestries are now frequently available at between $10,000 and $100,000. Attractive fragments can be found at the $5,000 to $30,000 level.

Navajo Chief Blankets. Navajo chief blankets have been prized as prestigious garments and collector's items since they were woven in the nineteenth century. To acquire a single blanket, Cheyenne tribesmen often traded some fifty buffalo hides and United States Army officers would tender six months' pay. William Randolph Hearst purchased more than one hundred chief blankets, and Frank Lloyd Wright asked his clients to display them in their homes. Jasper Johns, Andy Warhol and Frank Stella launched the most recent collecting wave in the late sixties.

That Navajo chief blankets have attracted so diverse a group of admirers, from such vastly different cultural and aesthetic universes, only testifies to their artistry. Santa Fe dealer Joshua Baer describes them as "hypnotic statements that more than hold their own against contemporary painting," adding that "Rothko and Diebenkorn can't touch them."

Baer is onto something, because the eighties move in this market began in 1985 after an influx of collectors of contemporary painting. By the end of the decade, the classic period (pre-1870s) examples that *Architectural Digest* featured in March 1981 had increased in value as much as fourfold. The pure, restrained blankets of that era are the goal of nearly every serious collector. No more than one thousand survive; prices range from about $20,000 to a record of $500,000.

ART DECO: "Ruhlmann's furniture is quite simply the best ever made," says New York dealer Tony DeLorenzo of Emile-Jacques Ruhlmann, the master Art Déco furniture designer. *Architectural Digest*'s feature on Ruhlmann in November 1978 was the first of a series of articles looking at Art Déco furnishings (May 1984), rugs (September 1987), bookbindings (May 1986) and glass (July 1991).

From 1910 to about 1930 an avant-garde group of Parisian designers sought to absorb the influences of Cubism, Constructivism, Futurism and the Bauhaus to create a design aesthetic for the twentieth century. Ruhlmann was the acknowledged leader of this movement—later to be christened Art Déco—which included Pierre Legrain, Jean Dunand, Eugene Printz, Pierre Chareau, Eileen Gray and Armand-Albert Rateau. During the 1920s, large pieces of furniture by Ruhlmann could cost as much as a house.

Barbara Deisroth of Sotheby's notes that when *Architectural Digest* did its first article on Ruhlmann in the seventies, "French Art Déco furniture simply was not seen in the United States—we had sold a total of perhaps three pieces by the designer." Since then, prices for average examples by Ruhlmann have climbed eight- to tenfold, with extraordinary pieces up some fifteenfold. The cathedral armchair we featured in 1978 was worth about $8,000. A similar example was sold in the 1988 sale of the Andy Warhol estate for $154,000. This is by no means the high end for Ruhlmann. The amboyna wood cabinet we showed in 1984 would be worth about $1.2 million today.

During the 1920s, large pieces of furniture by Ruhlmann could cost as much as a house.

Not all Art Déco designers are up as much, but they are by no means inexpensive. The examples we featured in 1984 by Chareau, Legrain, Printz and Dunand were then valued at $40,000 to $100,000; today they would sell for between $200,000 and $350,000. It is now rare for even the smallest and least exceptional pieces by the major French Art Déco designers to sell for under $25,000. These prices are based on the great rarity of top Art Déco material. Though the rate of rise will slow now that the market has matured, such levels seem to be here to stay.

The prices for Art Déco graphic works are less daunting. *Architectural Digest* gave a strong vote of approval to the best twenties and thirties advertising posters when we featured them in December 1987. Top French graphic artists such as Paul Colin, Fix-Masseau, Jean Carlu, A. M. Cassandre and Charles Loupot adapted the revolutionary artistic experiments of their day to endow the art of selling with images of a power that has not been seen since. Relatively few of these posters have survived, and given their artistic quality, they were seriously undervalued in 1987.

For a while these posters languished, then two years ago prices began to move. Overall prices are up twofold, though rare examples and certain works by Cassandre have climbed as much as six- to tenfold. Cassandre's evocative, surrealistic 1935 Paris travel poster had recently sold for $770 at auction when *Architectural Digest* featured it in 1987. It was knocked down last May for $7,700. Terry Shargel of Poster Auctions International in New York notes that an increase in interest by the Japanese is partly responsible for the rise, and senses that works by Colin and Carlu will be next in line to take off. Top Art Déco advertising images by the masters of the genre are available beginning at about $3,500 today, though some have already pushed over the $20,000 mark. "These are among the purest, most forceful images ever created," says Parisian graphic-arts expert Alain

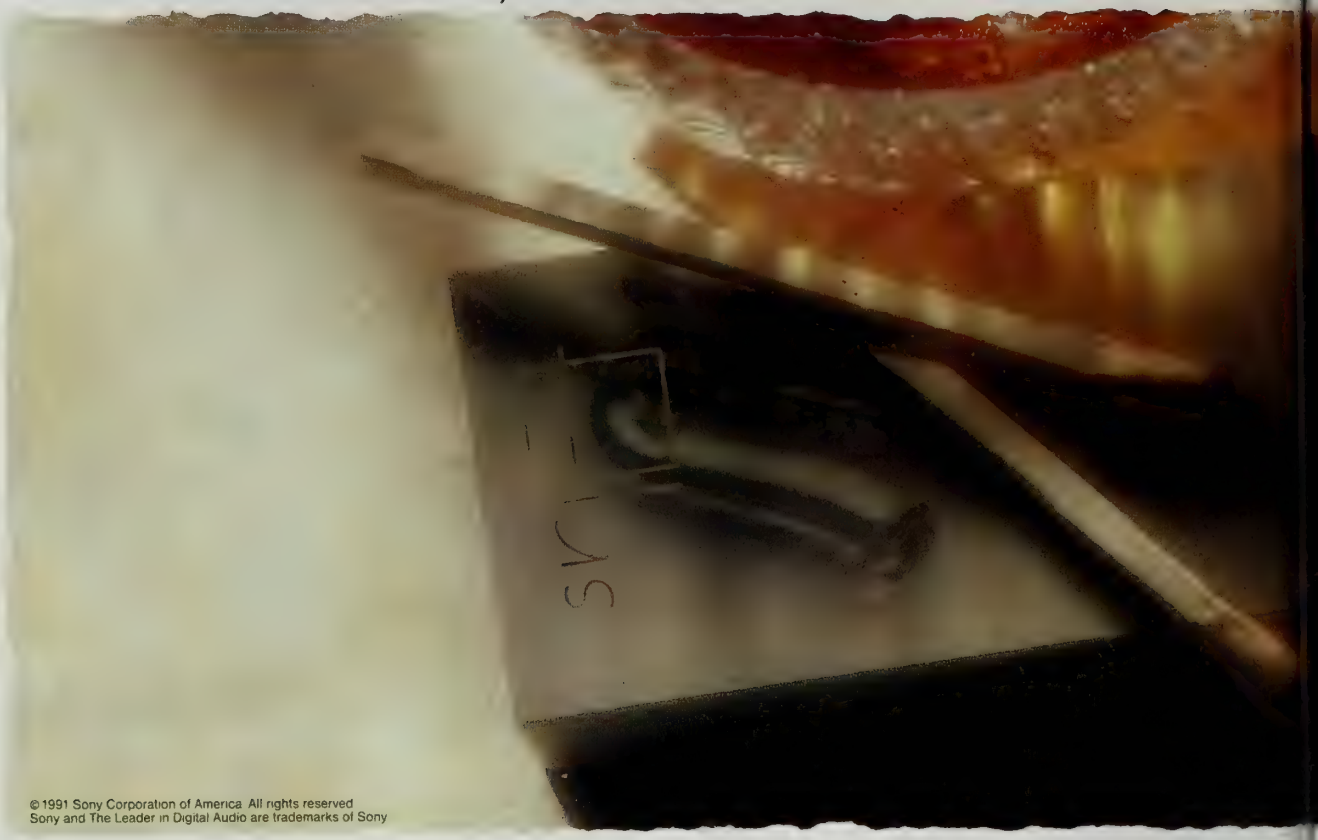
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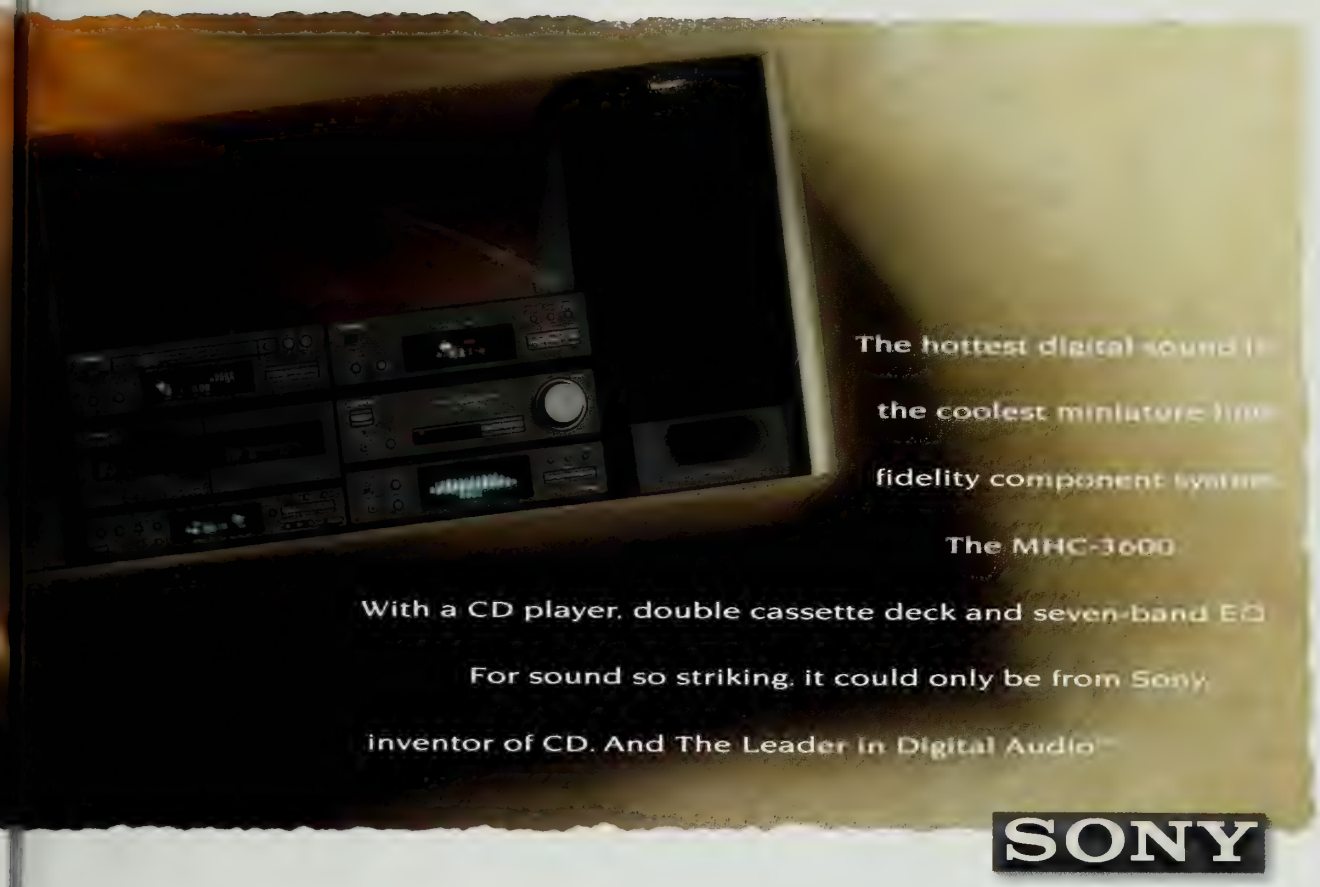
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Weill. "And yet many exist in quantities that you can count on one hand. Any significant upsurge in demand will send prices flying."

IMPRESSIONIST ALTERNATIVES: As prices for the great French Impressionist pathfinders went outside the bounds of reason during the eighties, *Architectural Digest* explored a variety of national and regional Impressionist schools with an eye for value. These secondary schools are by their nature derivative—followers of the French rather than innovators in their own right—and yet, this said, they offer works of surprising quality. In more than half a dozen features exploring Impressionist schools from Belgium (February 1989) to Chicago (March 1990) to Boston (May 1987), *Architectural Digest* found paintings of unusual merit, each interpreting the aims of the movement in its own distinct manner. Indeed, the very act of adapting the Impressionist vision to climes and cultures different from those of nineteenth-century France gives the finest of these canvases an edge and a freshness that are often absent in works from secondary schools.

British Impressionism. Impressionism was slow to take root in Britain despite repeated efforts by the legendary French dealer Durand-Ruel to exhibit works by Monet, Pissarro and Renoir during the 1870s and early 1880s. Beginning in 1886, the transplant took and English artists of an Impressionistic bent organized themselves into a variety of artistic fellowships—the Newlyn School, the Glasgow School, the New English Art Club and the Camden Town Group. The modern-day market for British Impressionist works began to move about ten years ago, and in spite of the fact that top-quality works compare favorably with those by the French masters, the school has attracted surprisingly little international interest. Since *Architectural Digest* featured the school in September 1986, paintings by major figures such as George Clausen, Sir John Lavery, Philip Wilson Steer, Elizabeth Stanhope Forbes and Walter Sickert have risen steadily. Buoyed by broad-based demand at home, values are generally holding despite the art recession. Appealing examples are available for £10,000 to £60,000, though prices can go higher for exceptional works.

Ecole de Rouen. Unknown in America, the Ecole de Rouen was not well known even in France when *Architectural Digest* featured it in December 1987. A Normandy plein air school, the Ecole de Rouen embraces three generations of painters born between 1849 and 1898. Though they at-



AD ART AND ANTIQUES SURVEY

A Ten-Year Review Reveals Significant Gains in a Volatile Market

tracted their own set of local patrons and the notice of Monet, these artists received little notice on the all-important Parisian market. Members of the school like Robert Pinchon, Charles Fréchon and Joseph Delattre were forgotten by the close of World War II. Then, a scholarly reexamination brought them to the attention of collectors, and from 1986 to 1990, prices for many artists were up two- to four-fold. Canvases by Robert Pinchon, the most significant discovery in the group, rose 400 to 1,000 percent. The bright, muscular landscape by Pinchon featured by *Architectural Digest* in 1987 was at that time worth $15,000 to $20,000; by 1990 its value had approached $100,000. Speculation pushed auction values for some of Pinchon's canvases to over $300,000. The current bear market for Impressionist painting has hit the Ecole de Rouen hard, and selective buying in the $10,000 to $60,000 range can now yield handsome works.

California Impressionism. California's sharp, vibrant sunlight, its endless gray mists and the astonishing variety of its topography made it irresistible to painters working in the Impressionist style. The movement took hold late in California, but beginning in 1910 some thirty painters were applying their own diverse versions of the Impressionist aesthetic to the California landscape. These visions include the flickering luminosity of Alson Clark and Guy Rose, the block-like forms of William Wendt and Edgar Payne, and the sinuosity of Donna Schuster. After about 1940, works by the primary figures of the school were forgotten, only to be rediscovered in the seventies and eighties as high prices for the first-tier American Impressionists began to inspire a closer look at the regional schools. Top works by the artists featured by *Architectural Digest* in October 1984 are up 200 to 500 percent, and yet most canvases remain in the $20,000 to $100,000 range.

Kenneth Clark once described art as "the only escape from materialism which is not subject to the law of diminishing returns, and one of the few which is not damaging to health." During the eighties, art and antiques were too often viewed as financial instruments to be turned over at the greatest possible speed. Today, issues of quality and aesthetic pleasure have returned to the fore. Collectors who buy selectively will no doubt do well economically over time. Yet it would be an error to once again overlook the fundamental return offered by works of art: their function as a restorative balm for civilized men and women in an uncivilized world.



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Revisiting Walter Gropius's Seminal Buildings in Dessau, Germany

By Nicholas Fox Weber

IN 1925 THE BAUHAUS school, which had opened six years earlier in the charming and ancient town of Weimar, moved northeast to Dessau. The city would provide the financial support that Weimar was withdrawing, but it was a far less enticing spot. Both locations were in the eastern part of Germany, within easy reach of Berlin or Dresden by train, but Dessau lacked Weimar's rich history and ambiance. At first viewing, the new setting offered none of the charms of the previous one.

When the wives of Wassily Kandinsky and Georg Muche, two of the Bauhaus masters, were delegated to look around Dessau, the large neighborhoods of workers' quarters made a grim impression. But later, their response "improved to the point of utter enthusiasm," as Lyonel Feininger wrote to his wife, Julia, that February. "For the Masters they are going to put up special buildings according to our own wishes and plans, in the wonderful park, homes to be finished by October! With studios right on top of the house! Water everywhere: the Mulde meets the Elbe, watersports,



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The Bauhaus moved in 1925, six years after its inception in Weimar, Germany, to Dessau, marking a new era and identity for the institution. Under architect Walter Gropius's directorship and with new buildings funded by the city and designed by him, the school was able to cement its aspirations to erase the boundaries between art and function.

ABOVE: "This building has been created . . . for the creatively talented young people who someday will mold the face of our new world," proclaimed Gropius on the opening day of the Bauhaus building in 1926, which today appears much as it did. The current institution hopes that ties with the West will bring an interest in renovation. LEFT: Expanses of glass and radiators left as architectural elements in their own right herald the beginnings of modernism. BELOW: Early masters of the Dessau Bauhaus included, from left, Wassily Kandinsky, with his wife, Nina, Georg Muche, Paul Klee and Gropius.



PHOTOTHEK BERLIN COURTESY BAUHAUS ARCHIVE, MUSEUM FUR GESTALTUNG, BERLIN

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Revisiting Walter Gropius's Seminal Buildings in Dessau, Germany

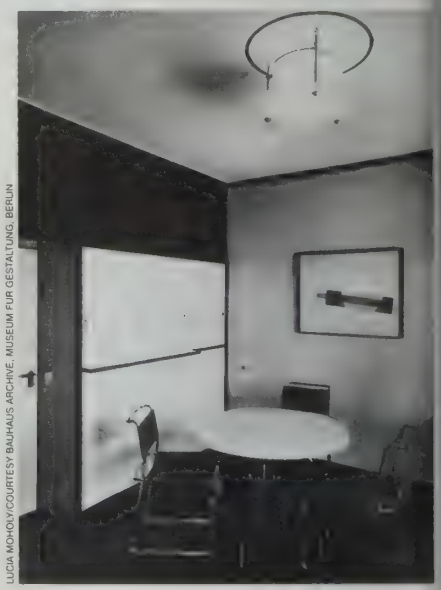
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sailing—fishing—motor boating." The houses, to be designed by Bauhaus founder and director Walter Gropius, would be solid and spacious. They would exemplify all the advances —technological as well as aesthetic —of the pioneering architecture the school had helped nurture. The move had much to offer after all.

Life at the Bauhaus had come a long way in six years. When the experimental institution opened in Weimar in 1919, it required a willingness for urban camping out. There were classrooms and workshops but no housing for students or faculty. The school was more an idea than a campus. Gropius had articulated the underlying concept of the new organization in a simple four-page flyer: The Bauhaus was to be a place where "proficiency in a craft" was recognized and fostered as "the prime source of creative imagination," and where the barriers between craft and art were obliterated.

The cover of the flyer, however, showed no modern classrooms or workshops as the setting of these new ideals; rather, it was illustrated by a woodcut of a Gothic cathedral, an image made by the young American artist Lyonel Feininger. The cathedral represented a building in which architects, craftspeople, sculptors and painters all linked forces and remained anonymous, suppressing self-promotion in favor of artistic achievement and the good of humanity. That the symbol itself was centuries old did not matter. Although the

BELOW: "The way to learn to understand architecture is to have direct experience of space itself," wrote László Moholy-Nagy, who taught metal shop and lived in one of the houses. His dining room contained chairs—designed by Marcel Breuer—light fixtures and built-in cabinets all made in the Bauhaus workshop.



LUCIA MOHOLY/COURTESY BAUHAUS ARCHIVE, MUSEUM FUR GESTALTUNG, BERLIN



The artistic freedom of the masters was augmented by Dessau's mayor, Fritz Hesse, who allocated money to build houses for them. BELOW: A drawing by Carl Fieger shows Gropius's houses—one for the director and three duplexes—which followed the Bauhaus ideal of advancing the "development of present-day housing, from the simplest household appliances to the finished dwelling."





TOP LEFT: Until the members of the Bauhaus were forced out by the Nazis in 1932, painters Paul Klee and Wassily Kandinsky shared one of the duplexes, the exteriors of which remain essentially the same. In a 1936 letter to Klee, Kandinsky reminisced about their tenure in Dessau: "[I] often recall the time when we were neighbors, how we watered the plants at the same time, and our games of bowls and—sad memory—the joint complaints about the Bauhaus meetings." LEFT: American artist Lyonel Feininger, master of painting, lived in one of the houses for six years. Each residence contained a spacious double-height studio, a luxury not known to the masters in Weimar. Upon moving in, he wrote his wife, "Here is some real *space*, and it feels like being in the open. . . . Altogether one can honestly speak of a creation, of a new achievement in building."

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Bauhaus hoped to promulgate a new style, devoid of ornament and obeisant to the machine, it did not initially turn its back on older forms. The town of Weimar was, after all, a place where the students' stomping grounds were the eighteenth-century Belvedere Castle and buildings once inhabited by Goethe, Liszt and Nietzsche. And the school's first headquarters—the former Grand-Ducal Saxon Academy of Art and School of Arts and Crafts, both designed by architect Henry van de Velde at the beginning of the century—were in a gently sloping Art Nouveau style, with modified mansard roofs that recollected much earlier eras.

The Bauhaus's move to Dessau asserted its break from the past with more authority. The school had fallen on hard times in Weimar, provoking considerable public hostility and eventually losing essential financial support from the rightist Thuringian government. Though there was an outside support group of sixteen comprising the era's greatest luminaries—"The Friends of the Bauhaus" included Marc Chagall in Paris, Albert Einstein in Berlin and Josef Hoffmann, Oskar Kokoschka and Arnold Schönberg in Vienna—the future of the institution was still in doubt. Fortunately, the enlightened mayor of Dessau, Dr. Fritz Hesse, came to the rescue. It was he who invited the school to reestablish itself, and who came up with funding for the masters' houses as well as for a major complex of new buildings.

The masters cabled their assent to Hesse's invitation, and Gropius quickly set about designing both the houses and the stunning Bauhaus headquarters that would brandish to the world the look of its straightforward, industrial architecture. Completed in 1926, the main Bauhaus building featured steel window casements, a curtain wall of glass and stovepipe railings on cantilevered balconies as the stuff of beauty. The form of the double staircase inside may have harked back to earlier times, but what once would have been decorated with stucco angels was now entirely devoid of ornamentation. Its aesthetic kick derived not from rococo panels but from the crisp interlocking of black and white planes. Door handles looked like carefully executed machine parts. Tubes of lighting and the rods that supported them were just that and nothing more. The furniture was undisguised canvas and tubular steel. László Moholy-Nagy in the metal workshop and Marcel Breuer in cabinetmaking combined forces with Gropius much as Gothic craftsmen had centuries earlier, and the collaboration resulted in a building with a rare consistency and unity.

The masters' houses financed by the city of Dessau were exactly as promised. They went up in a pleasant residential neighborhood situated in a thin pine forest some fifteen minutes by foot from the main Bauhaus building. There was room for seven masters and their families—a single house for the director and three two-family dwellings. On the wide Burgkühnauer Allee, a boulevard that was lined on one side by older residences, the masters' houses both embraced bourgeois luxury in their location and affronted it in their starkness and severity.

The masters' houses affronted bourgeois luxury in their starkness and severity.

Whatever the neighbors may have thought of the unadorned white plaster walls of Gropius's houses, the new dwellings were sheer bliss for their residents. Each had a big level lawn, terraces and roof gardens. There were large living rooms, quiet bedrooms and ample, well-lit studio spaces. Everything worked and had a clean and refreshing appearance. The houses may have been erected quickly, but they were nevertheless solidly constructed. Dessau spared no expense, lavishing eighty-six thousand German marks on the director's house and about eighty-four thousand on each half of the two-family structures, a fortune at the time. Having taken considerable risks in joining the Bauhaus—many had forsaken greater security elsewhere—the masters now gained a sense of their own worth. The houses proved that they could live well at the same time that they made radical art, and that they were esteemed by others.

It was quite a neighborhood. The first house, the director's, was inhabited by Gropius from its completion in 1926 until 1928, by Hannes Meyer for the next two years and by Ludwig Mies van der Rohe until the closing of the Dessau Bauhaus in 1932. The tenants of the next structure were, on one side, first Moholy-Nagy and then Josef Albers; Lyonel Feininger was in the other half for all six years. In the next house, one half went first to Georg Muche and then to Hinnerk Scheper; the other side was Oskar Schlemmer's. The last house was occupied throughout this time period by Wassily Kandinsky and Paul Klee. You could have done no better anywhere in the world for a concentration of pioneers in architecture, painting, photography and choreography. Although it was only the male masters to whom the houses were allotted, some of them had wives of equal talent and stature—Anni Albers as a weaver, Lucia Moholy-Nagy as a photographer. Of course, many of these people had children as well; an unusual aftermath of neighborhood life occurred years later when Paul Klee's son, Felix, and the daughter of Hannes Meyer were married, having known each other in Dessau.

The houses were built to free people from the encumbrances of everyday living, to minimize household

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tasks and to enable them to focus on work. Gropius's philosophy was that "smooth and sensible functioning of daily life is not an end in itself, it merely constitutes the condition for achieving a maximum of personal freedom and independence." With this goal in mind, he and Breuer designed handsome built-in cabinets for glassware and china, wall cupboards and built-ins for the bedrooms, even perfectly positioned plate-drying racks in the kitchen—all to make life run as efficiently as possible. There was a place for everything. If they wanted, they could use chairs and tables from the furniture workshop at the school, or they could put antiques into their rooms, as did Feininger. But no matter what, each master had a wonderful two-story studio, its size stressing the supremacy of art in the life of the inhabitants, its exposure to the northern light reflecting the care that had gone into details.

Despite their seamless design, the masters' houses would sustain great damage. In 1932 the Nazi party gained a majority representation in the Dessau legislature. The party leaders arranged to inspect the school and were shown around by Lord Mayor Hesse and Mies van der Rohe. They concluded that the Bauhaus should be closed at once. A Dessau newspaper reported the decision on July 10 of that year: "The disappearance of this so-called 'Institute of Design' will mean the disappearance from German soil of one of the most prominent places of Jewish-Marxist 'art' manifestation. May the total demolition follow soon and may on the same spot where today stands the [illegible] glass palace of oriental taste, the 'aquarium' as it has been popularly dubbed in Dessau, soon rise homesteads and parks that will provide German people with homes and places for relaxation."

The National Socialists, however, could not get the necessary majority vote for the demolition of the Bauhaus buildings. They were forced to find alternative uses for the school's former workshops. In the course of the 1930s the building served as a workshop for Third Reich architect Albert Speer, a school for German mothers and a storage facility for the nearby Junkers aircraft company. Junkers kept oil paper there, and when the Bauhaus was bombed in the 1940s, the heat of the fire was so intense that the steel framing bowed. After the war, the city of Dessau decided to rebuild the structure so that it could be used as a trade school. But there was little thought given to its architectural character, and it was reconstructed poorly, with small windows in small walls.

Between 1976 and 1978 the Bauhaus was finally rebuilt in a manner very much in keeping with its original appearance. Today it is again alive and well, if in a very different form from what was conceived by Walter Gropius. The Bauhaus Dessau is now an institute that brings together recently graduated architecture and design students to work on concrete projects in an atelierlike environment. While the aims of the present organization may be more practical than idealistic, it continues to thrive in a manner and spirit that would have pleased the original masters. Most of the students come from the former East Germany, but with the reunification of Germany, there is hope that the Bauhaus will expand and welcome students from all over the world, for anything from a few days to a year.

Even on gray days, Gropius's Bauhaus building has tremendous life and clarity.

The current Bauhaus also mounts exhibitions devoted to the original school and is in the process of creating a collection of artifacts and documents. No object, of course, is more impressive than the building itself. Even on cold, gray, drizzly winter days when it is hard to imagine being uplifted in Dessau—a city badly in need of a few traffic lights and some rudimentary repairs to its streets—Gropius's structure has tremendous life and clarity. The steel window supports and rhythmic balconies have a lightness; the interior staircase remains a crisp amalgam of angles.

The masters' houses are in less fortunate condition. To see them today is to see a faint and rather dreary shadow of the past. The director's house was destroyed by bombing, and a new structure stands on its foundation. When the three double houses were rebuilt, they were made without the large studio windows. Anni and Josef Albers's duplex is today a doctor's office. Klee's and Kandinsky's house has been chopped into an apartment building for at least six families and has fallen into disrepair. With all three buildings, the perfect expanses of smooth plaster are now chipped and crumbly, the impeccable interiors a mess of flimsily rebuilt rooms and leaking ceilings. The pervasive white has been replaced by cheap yellows and reds.

But anyone with a feeling for history can experience the Bauhaus. The balcony railings may be rusted, but even in their decayed form they recall the old days of glory. One can still look at the lovely woods in which Paul Klee would listen to birds chirping at dawn, and one can still admire the thick plaster walls and simple windows of the structures in which Kandinsky made his radical abstractions and Schlemmer conceived his ballet. Moreover, with the Bauhaus now in the hands of energetic people who respect its past and have dreams for its future, the masters' houses, run-down as they are, give reason for optimism. It may be possible again to savor the atmosphere that nurtured a concentration of some of the most influential minds of our century. □

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American Regionalist Painting Moves to the Fore

By Christopher Finch



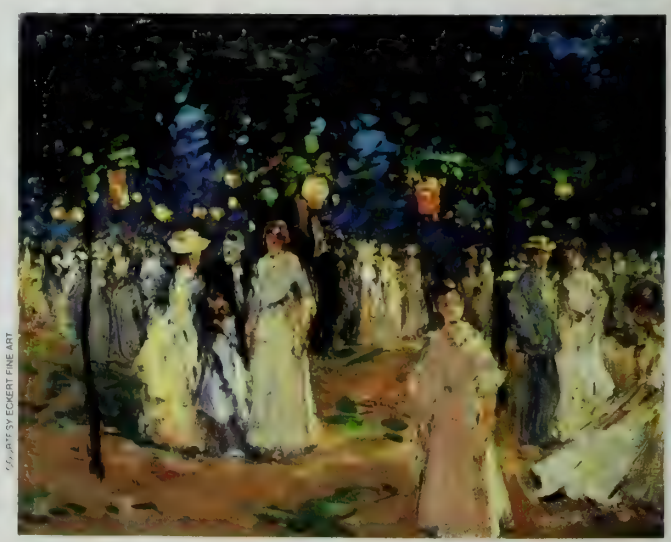
COURTESY THE COOLEY GALLERY

ABOVE: *Autumn Along the Lieutenant River*, Allen Butler Talcott, 1904. Oil on panel; 12" x 16". The colorful nuances of autumn along the rivers and salt marshes of Old Lyme, Connecticut, offered endless inspiration to the Hartford-born Talcott, who is considered one of America's foremost Barbizon painters. The Cooley Gallery, Old Lyme, Connecticut.

BELOW: *Garden Party*, William Forsyth, 1898. Oil on canvas; 18" x 22". For the Hoosier Group artist Forsyth, the purpose of his fellow Indiana artists was "to paint their pictures here at home, to express themselves each in his own way and yet hold closely to that local truth characteristic of our particular spot of earth." Eckert Fine Art, Indianapolis.

UNTIL BARELY a century ago, all painting made in America could properly be described as regional painting. Americans such as John Singleton Copley and, later, James Abbott McNeill Whistler had built international reputations, but only because they pursued their careers in Europe. Other American artists, like Alfred Jacob Miller and George Catlin, had enjoyed popularity abroad, but primarily because of their exotic New World subject matter. It was only with the generation of Winslow Homer and Thomas Eakins that a few

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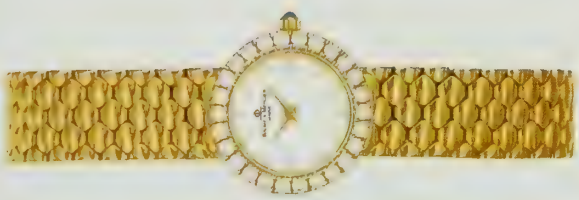


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American Regionalist Painting Moves to the Fore
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American-based artists achieved parity with their European contemporaries. As recently as 1913—the year the Armory Show brought modernism to the United States—the most famous living American painter of world renown was John Singer Sargent, born in Italy, trained in Paris and resident in London.

From Colonial times to the late-Victorian era, the American art world was a patchwork of regional reflections of the art world within the dominant European culture, and often—as with the paintings of George Caleb Bingham, for example—the best American art frankly acknowledged its regional character and made a virtue of it. In the twentieth century all that changed. New York made its bid to be an international art capital, and was eventually to become the center of avant-garde experimentation. During the years when New York was on the rise, however, many art communities in established provincial centers continued to pursue their own goals and to flourish, while new colonies sprang up in places like Cape Ann, Massachusetts, and Taos, New Mexico, which provided scenic attractions while permitting an agreeably casual lifestyle verging on the bohemian.



COURTESY REDFERN GALLERY

ABOVE: *Salt Creek—Laguna Beach*, William Griffith, 1924. Oil on canvas board; 16" x 20". Griffith taught art for more than 20 years in his native Kansas, but settled in Laguna Beach in 1920, becoming an influential member of its art colony. Redfern Gallery, Laguna Beach, California.

BELOW: *Holicong, Spring*, George W. Sotter, circa 1935. Oil on canvas; 26" x 32". The American Impressionist artists' colony of New Hope, where Sotter studied, summered and eventually lived, was situated in Bucks County, Pennsylvania. In 1919 he would move to nearby Holicong. Plymouth Meeting Gallery, Plymouth Meeting, Pennsylvania.

The best American art frankly acknowledged its regional character.



COURTESY PLYMOUTH MEETING GALLERY

American regionalism—in the sense in which the term is used today—thrived from the turn of the century to World War II and survived for a decade or more after the war, though with considerable loss of energy. It is a complex phenomenon, embracing many aesthetics and philosophies, but it can be broken down into two distinct, if overlapping, periods. The first, dominant in the early part of the century, saw well-established European styles such as Tonalism, Impressionism and Post-impressionism applied to regional subject matter. The second, beginning in the late twenties and peaking

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American Regionalist Painting Moves to the Fore
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COURTESY ROBERT M. HICKLIN JR., INC.

ABOVE: *Van Buren, Tennessee*, Gilbert Gaul, circa 1881. Oil on canvas; 30" x 44". In 1881 Gaul took up residence on a farm in Van Buren County. Experimenting with Impressionism, he painted the surrounding countryside. Robert M. Hicklin Jr., Inc., Spartanburg, South Carolina.

BELOW: *The Dusty Trail—A Pueblo Indian on His Pony*, Gerald Cassidy, circa 1920. Oil on canvas; 20" x 30". Kentucky-born but Cincinnati-raised, Cassidy briefly studied and lived in New York but moved to Albuquerque in the 1890s for his health. Thereafter, the American Indian became a central subject of his work. Fenn Galleries, Santa Fe.



COURTESY FENN GALLERIES

Well-established European styles were applied to regional subject matter.

during the Depression, witnessed young artists rejecting European influences and presenting the American scene in a direct and often dramatic fashion, their vision sometimes taking the form of social realism.

America's museums are witness to the fact that Impressionism had a powerful impact in the United States, appealing to artists and collectors alike. Painters such as Childe Hassam and John Twachtman acclimatized the idiom to America, and in a sense they also launched the first phase of twentieth-century regionalism by example as they painted subjects from Maine to Oregon. Soon others, such as Lawrence Mazzanovich in Connecticut, Edward Willis Redfield in Bucks County, Pennsylvania, William Sommer in Ohio and the members of the Society of Six in the San Francisco Bay Area, were looking at their varied environments through eyes that were conditioned by the innovations of Monet, Pissarro and their European successors. Still others blended an Impressionist palette with a decorative sense deriving from Art

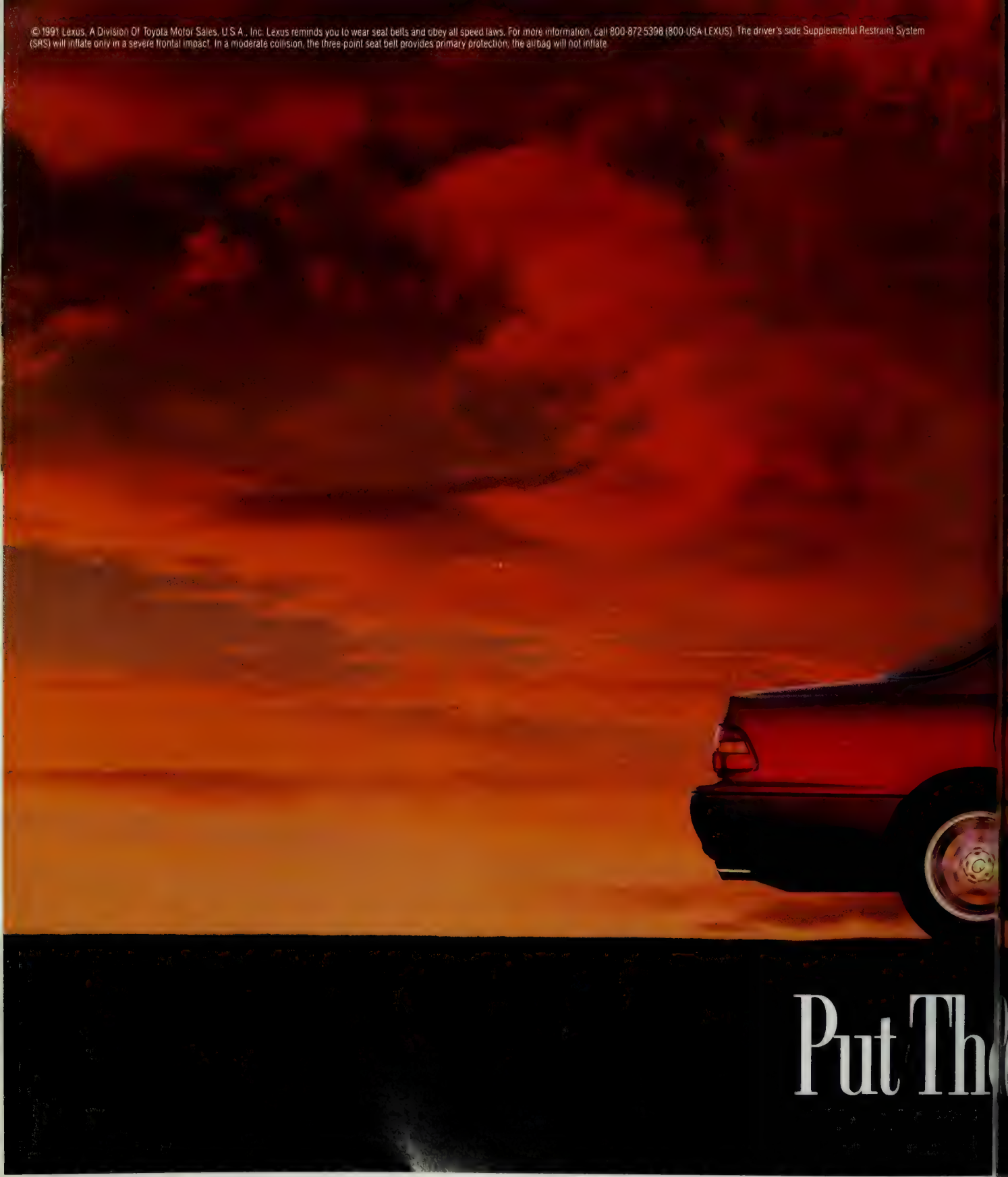
BELOW: *Winter Above Back Beach, Rockport, Massachusetts*, Aldro T. Hibbard, circa 1930. Oil on canvas board; 16½"x 20". Fascinated by the winter landscape, Hibbard spent some 50 years exploring its ephemeral qualities, often depicting scenes of Rockport, where he helped found the Rockport Art Association. Vose Galleries of Boston, Inc., Boston.



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American Regionalist Painting Moves to the Fore
continued from page 74

Nouveau. In this phase of regionalism, American scenes were given a European inflection, though a partial exception to this was to be found in the art colonies of Taos and Santa Fe, where the distinctive light and landscape, and the Pueblo culture, led painters such as Bert Geer Phillips and Gerald Cassidy to forge a distinctly southwestern form of realism.

In the late twenties, however, a new and more self-conscious approach to regionalism began to take over, an approach that rejected foreign influences and sought to portray America in purely American terms, thus reflecting the isolationism that had burgeoned in the wake of World War I. Curiously, this form of regionalism—sometimes known as American Scene painting—had its roots in New York, home of the American avant-garde. Its seedbed was the Art Students League, where Kenneth Hayes Miller, himself an accomplished if somewhat stiff painter, advised his students to forget about "empty" European theories and paint the American world they knew. His advice was echoed by Thomas Craven, the bombastic propagandist of American realism, and the subject was endlessly discussed by members of the Whitney Studio Club. There was even what might be described as a downtown Manhattan regionalist school, with members that included Edward Hopper and the so-called Fourteenth Street painters such as Reginald Marsh, Isabel Bishop, and Moses and Raphael Soyer.

As the Depression took hold, three remarkable painters took up the standard of regionalism by presenting images of the American heartland that immediately caught the imagination of the general public. Although each of them had a style quite different from the others, Grant Wood, Thomas Hart Benton and John Steuart Curry all had a flair for creating dramatic visual statements. They became perhaps the best-known American artists of the thirties, and their example inspired scores of others around the nation, men and women who as often as not were sustained by WPA art projects. Among them they accumulated a record of the American scene at a crucial moment in its evolution that is notable in its scope and variety.

With the rise of Abstract Expressionism, however, and its apotheosis during the fifties, both periods of regionalism were pushed into the background as interest focused on the international success of the New York School. A few of the most important American Scene painters—such as Marsh and Benton—continued to command attention, but the majority were almost totally forgotten. When a revival of interest in regionalism came about, it was, not surprisingly, the earlier, Impressionist-inflected phase that was first to attract the attention of scholars, collectors and dealers.

"Without wanting to oversimplify," says Roger Howlett of Childs Gallery in Boston, "when an artist dies or a style of art goes out of fashion, there is approximately a thirty-year period before a handful of people begin to rediscover the work. After four decades a full-scale revival is under way, and after about five decades everyone is aware of it." Thus it was that American regionalist Impressionism and Postimpressionism, which survived (though somewhat in eclipse) until the late thirties, began to attract the attention of a few connoisseurs in the late sixties. By 1980, collectors, galleries, publishers and regional museums were signaling that this interest was becoming widespread, and as the decade went on, the prices paid for works by better-known regional Impressionists escalated rapidly, while paintings by previously ignored lesser figures were unearthed and eagerly collected.

Increasing attention is being paid to Santa Fe pioneers.

The pattern can be illustrated by the market history of Edward H. Potthast, one of the most popular of the regional Impressionists. Trained in Europe, Potthast is recognized as the first Cincinnati artist to embrace Impressionism, but is best known for his East Coast beach scenes. In the early seventies a collector could have picked up one of these beach scenes for a song. In 1981 a modest-size example sold at auction for $105,000. In December 1988 a comparable canvas, *At Rockaway Beach*, went under the hammer at Sotheby's for $253,000.

Not all regionalists of the American Impressionist generation command these kinds of prices—there are still excellent paintings to be found in the $5,000 to $50,000 range—but this first phase of regionalist painting is no longer anywhere near as affordable as it was a decade ago. Many collectors are now looking to work by artists of the later American Scene painting generation.

"It has been a natural progression," says George Stern of George Stern Fine Arts in Encino, California, who has been dealing in regionalist work for twenty-two years. "As the best Impressionist work has become harder to come by and less affordable, collectors have turned more and more to the artists who came up in the thirties. People feel very comfortable with their work because the imagery is so familiar to us from movies and photojournalism of the period."

He adds that a number of newer collectors first came to his gallery looking for examples of the California watercolor school that thrived in the thirties, this work being both affordable and relatively well publicized. While paintings by Millard Sheets, leader of the school, now sell for as much as $60,000, California watercolors remain a viable field for entry-level collectors, some selling for

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American Regionalist Painting
continued from page 78

as little as $500 and many fine works being available for less than $10,000.

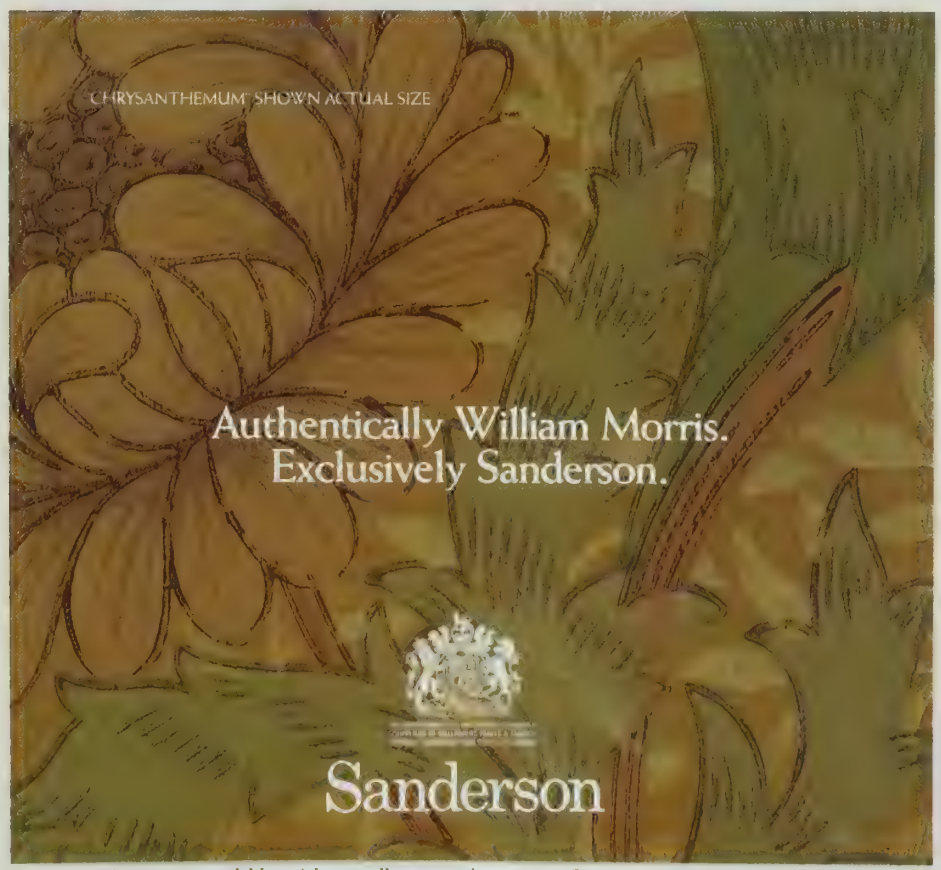
"Often people come into the gallery," Stern reports, "and are simply surprised to see quality paintings of subjects that they grew up with—it might be some street in Los Angeles that still looks much the same, or some beach they used to vacation at. They tell me that they thought all the good painting in those days was being made back East or in Europe."

While local appeal has much to do with the popularity of all regionalist art, there is also a more serious side to regionalism. Especially in the thirties, American Scene painters saw themselves as playing a central role in the evolution of American art, a belief shared at the time by both museum curators and many leading critics. For this reason, as Roger Howlett emphasizes, anyone with more than a casual interest in regionalist painting should be prepared to undertake a little historical research.

"It seems to me," says Howlett, "that the work that was seen as significant at the time is generally the work that is most interesting today."

His advice to collectors is to study the catalogues of such between-the-wars shows as the exhibitions of the Whitney Studio Club and the biennials organized by such institutions as the Brooklyn Museum, the Worcester Art Museum and the Corcoran Gallery of Art, and contemporary reviews of these shows, which provide an understanding of how the work was perceived at the time.

If there is one area of the country where the distinction between the two phases of regionalism is less pronounced, it is probably the Southwest, where powerful subject matter and a rugged independence of spirit seem to have outweighed art-historical considerations. The Southwest attracted New York realists such as John Sloan and Edward Hopper and modernists like Georgia O'Keeffe and Andrew Dasburg, as well as a cast of resident regionalists whose painting styles varied from the al-



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most illustrational idiom of E. Martin Hennings to the sometimes fierce impasto of Alfred Morang.

Artists like Morang worked at a considerable remove from the debates that raged at places such as the Whitney Studio Club. An eccentric character who wore an overcoat in summer, he was not above bartering a painting for a bottle of wine, while Fremont Ellis, another Santa Fe figure of the period, would load the trunk of his Lincoln with canvases and drive to El Paso, where he once lived, to call on clients and referrals.

Zeb Conley of the Jamison Gallery in Santa Fe says that barter and peddling have been replaced by a steadily strengthening market for quality southwestern painting. One trend he notes is the increasing attention being paid to Santa Fe pioneers such as Gerald Cassidy and Sheldon Parsons, to the point where they are now almost as sought after as their Taos contemporaries.

The market in southwestern painting continues to thrive, but it differs from the market for other regional centers in that the chief artists are already well known, and it seems unlikely that significant new figures will be unearthed. Elsewhere, however, it is the painters who emerged after 1925—many of them still little known—who provide collectors with the greatest opportunities, especially where affordability is concerned. Interest in the earlier regionally based Impressionists remains strong, however, and even in this area, prices are reasonable by today's standards.

While it is not unheard of to find regionalist works selling for six figures, it is possible to enter the market—especially for works on paper—for as little as $1,000, and a substantial collection can be formed for less than the cost of one mediocre canvas by a well-known Pop artist of the sixties. Regionalist painting is no longer an overlooked field, but it is still full of relative bargains, and at the same time it opens the door to a fascinating period of American cultural history. □





AD TRAVELS: JAPAN'S MEIJI-MURA MUSEUM

An Open-Air Collection of Architectural Surprises

By William Weaver



LEFT: About an hour from Nagoya on Lake Iruka, Meiji-mura is an open-air museum dedicated to preserving the historically significant architecture of the Meiji period, 1868–1912, when Japan opened its doors to the world and began assimilating Western culture.

BELOW: Frank Lloyd Wright's Imperial Hotel, built in 1923, was originally sited in Tokyo. Though it was dismantled in 1967, the forecourt, entrance hall and lobby were rebuilt at Meiji-mura. BELOW LEFT: Tile and brickwork in the lobby show Wright's creative mixture of cultural elements.

COURTESY THE MUSEUM MEIJI-MURA

PHOTOGRAPHY GEORGE OBI





SEEN FROM ABOVE, Meiji-mura—Japan's vast architectural park—looks like a loosely assembled toy city, its handsome and emblematic buildings neatly surrounded by broad patches of green, on a mountainside gently sloping down to Lake Iruka, about an hour's drive from Nagoya. At ground level, seen up close, the place still has an unreal quality. Even for tidy Japan, it is almost *too* neat—the buildings have no context. Between the austere old schoolhouse and the eccentrically shaped post office, one almost expects to see an intrusive pizzeria, a bustling supermarket, an overstocked hardware store.

But all such modern ordinariness has been excluded. It's not a real city, after all, but a museum, a collection whose pieces have been brought together over a quarter-century from every part of the country (a few even from overseas), to preserve an endangered architectural documentation of a thrilling moment in Japanese culture. The Meiji period—named for the emperor who finally, after the visit of Commodore Perry, opened Japan to the West—began in 1868 and lasted until 1912, and in those relatively few years, the Japanese had to familiarize themselves with odd, complex Western customs, while adapting their own millennial way of life to their new position in the modern world.

Picture a densely populated country with no post offices, no banks, no butcher shops, no universities. Its great traditions of architecture had created splendid fortresses, soberly elegant palaces and villas among delicate, fanciful gardens. Its humbler domestic buildings were ideal for the climate, the geography, the ideology of their inhabitants. But there were no local architectural formulas for the many kinds of public structures that were needed, and needed fast.

Before the century was over, there were public buildings everywhere, and the architectural solutions found for the unfamiliar stylistic and social

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An Open-Air Collection of Architectural Surprises
continued from page 82



The park affords a glimpse into the exciting and contradictory Meiji period.

cessful schools (it is significant that the country's present empress—like a number of distinguished Japanese women leaders—is a loyal alumnus of Sacred Heart university).

At Meiji-mura, the churches have lost their religious function and have become exhibits, like the former prisons and the reconstructed factories nearby. The Western visitor may receive an initial shock, seeing schoolchildren romping beneath the stained glass and playing tag before the stations of the cross. But the fact is that, for the Japanese, temples are also

were once part of the Kyoto public transportation system, the first in Japan. Now the cars have a run of about seven hundred and fifty yards, as far as the Sixth Infantry Regiment Barracks (built in the 1870s, in Nagoya, a reminder that, in the Meiji period, Japan was also transforming itself into a world military power). For children, the tram is a delight, while for older visitors it is a source of nostalgia. The eminent American scholar and translator Donald Keene, who is on the Meiji-mura board, remembers taking those trams in Kyoto



ABOVE: Although it was built in 1901, well into the Meiji period, Tomatsu House is a largely traditional Japanese structure. RIGHT: The reception hall of the marquis Tsugumichi Saigo's residence was built around 1880 and stood on a hill in the Meguro-ku district of Tokyo. While it has a veranda with elaborately jigsawed scrollwork that one might see in the United States, it is reportedly the design of a French architect, Jules Lescasse.

problems involved were as varied as the problems themselves. A walk around the vast Meiji-mura park affords a glimpse into that exciting and contradictory period. Among the first buildings to strike you are two churches—one Roman Catholic and one Anglican—that testify not only to the religious orthodoxy of the foreign colonies but to the evangelizing movement that sent armies of missionaries to Japan and also set up

places of recreation and enjoyment, and except on sober occasions or in special areas, children run and shout within those sacred precincts, too.

In any case, their presence—and in Japan, sight-seeing school parties are everywhere—gives the surroundings a vitality that dispels any drab officiality. At the Shinagawa lighthouse, which stood on a small island in Tokyo Bay from 1870 to 1957, you can take one of the two little trams that

just after World War II. "The space was so cramped that as you sat on one of the two long benches, your knees touched those of the person sitting opposite you. There was no room for the driver, so he stood on his little platform exposed to the elements and, on winter days, all bundled up in mufflers and extra clothing."

Stylistically, the sixty or so preserved buildings demonstrate the open-mindedness of the Japanese au-

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An Open-Air Collection of Architectural Surprises
continued from page 84



RIGHT: Known as Kagyu-an, or Snail Cottage, Rohan Kōda's residence was once attached to a larger house in Terajimacho, Sumidaku, Tokyo. It overlooked the Sumida River, which has many literary associations. Kōda, a writer and scholar, lived there from 1897 to 1908. Among his far-ranging interests was photography, and the house contained a darkroom.

BELOW: Foreigner's House, from Kobe, was probably built in the 1890s. As one of Japan's most important seaports, Kobe had a large foreign quarter replete with many Western-style buildings. The two-story wood main house has primarily American and 19th-century colonial architectural characteristics; behind it was a more Japanese-style house for servants.



thorities toward the most heterogeneous architectural approaches. The Sapporo Telephone Exchange, for example, built in 1898, is pure Italian Renaissance, a miniature Palazzo Strozzi. Well, *almost*—what about the curious frieze with the chrysanthemum motif beneath the upper windows? And the typically Japanese ornamentation of the drainpipes, and the hood over the main doorway? A far cry from Via Tornabuoni.

The telephone exchange is a rare example of construction in stone, seldom used in Japan because of the constant menace of earthquakes. More frequently, Japanese builders work with wood, with often delightful, if incongruous, results. Thus, in about 1880, the marquis Tsugumichi Saigo, a member of a prominent noble family, chose to construct the formal reception hall of his imposing residence on Meguro-ku hill in Tokyo with an ornate double veranda. Supposedly designed by a French architect, it would look at home on a Louisiana bayou or in some French tropical colony favored by W. Somerset Maugham, the scene of quadrilles or steamy adulterous adventures. Instead it served as the setting for—among other things—sumo wrestling, attended by the emperor himself.

Foreign settlers in Japan also used wood, and often imported the design of their residences: Witness the 1890s house from the important Foreign Settlement in Kobe (at Meiji-mura since 1969). Again, the columned verandas suggest the southern United States, and—were it not for the more Japanese-style servants' quarters in the rear—the residence could be a late neighbor of Tara or Twelve Oaks.

Meiji-mura was founded about thirty years ago (it officially opened in 1965) by some distinguished architecture enthusiasts anxious to preserve the Meiji-period heritage, which was rapidly disappearing in the avalanche of postwar building and demolition. Not only public buildings and imposing residences had to be saved: Simpler Japanese houses of the period were (and still are) disappearing, as families became smaller and young couples, unable to maintain a large traditional establishment, moved into more convenient condominiums. And so buildings such as the Tomatsu house—the 1901 residence of a wealthy Nagoya oil merchant—have been preserved, while many of their counterparts have been torn down.

For those concerned with saving architectural masterpieces, the great tragedy of postwar Japan was the dis-

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Japan's Meiji-Mura Museum

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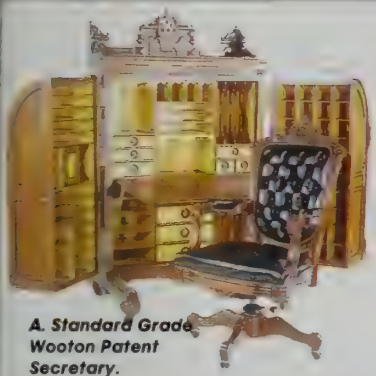
mantling of Frank Lloyd Wright's Imperial Hotel, built over a period of several years and completed in 1923. The hotel was opened on the very day of the great earthquake, which destroyed whole areas of Tokyo, but, thanks to Wright's ingenious "floating" foundations, the Imperial remained intact. It survived World War II and its postwar occupation by United States troops, but in 1967, despite worldwide protests, its owners succumbed to commercial demands. Fortunately, Meiji-mura was able to save and reconstruct the façade and lobby and the magic forecourt with its reflecting pool. After admiring the rich detail outside, visitors can enter the unique lobby, much as hotel guests entered it in the fabled heyday of prewar Far Eastern tourism. Now visitors can see as far as the elevators, whose doors remain firmly closed, concealing the emptiness beyond. But as consolation, during the months of mild weather the coffee shop is open, and admirers can sit on Wright-designed chairs to sip a drink.

The atmosphere of Meiji-mura grows on sensitive visitors, as they allow each building to tell its tale of past elegance or past labor, of the incongruity and invention of architects both foreign and local, of suffering (there are several jails and hospitals reconstructed in the park) and diversion (the old Kureha-za Theater, built in the 1870s in Ikeda, near Osaka, presented Kabuki but also silent movies). Humble buildings tell humble stories: A middle-class house from Seattle (built in 1907, it could have stood in a normal neighborhood in Anywhere, U.S.A.) served as a Japanese Evangelical Church, where many immigrants worshiped. An even simpler house, built by an immigrant in Brazil with his own hands, represents a curious blend of Portuguese cottage style and Japanese timber framing. All in all, Meiji-mura illustrates graphically how cultures thought to be opposites can be mingled to produce works of ingenuity, durability and—often—beauty. ☐

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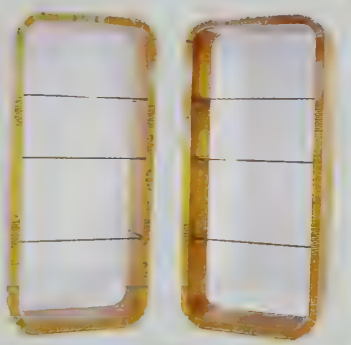
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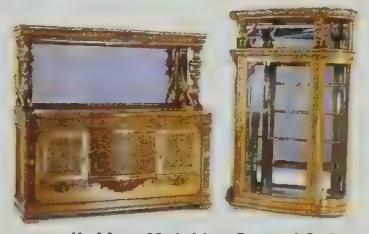
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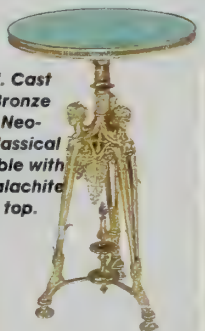


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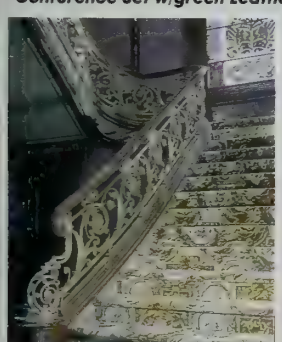
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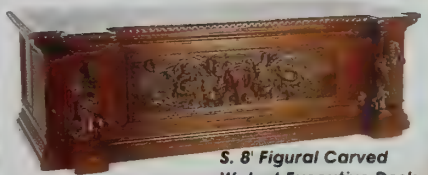
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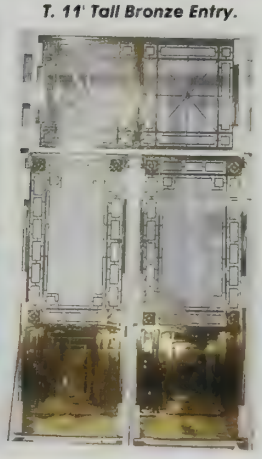


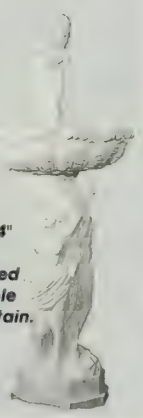
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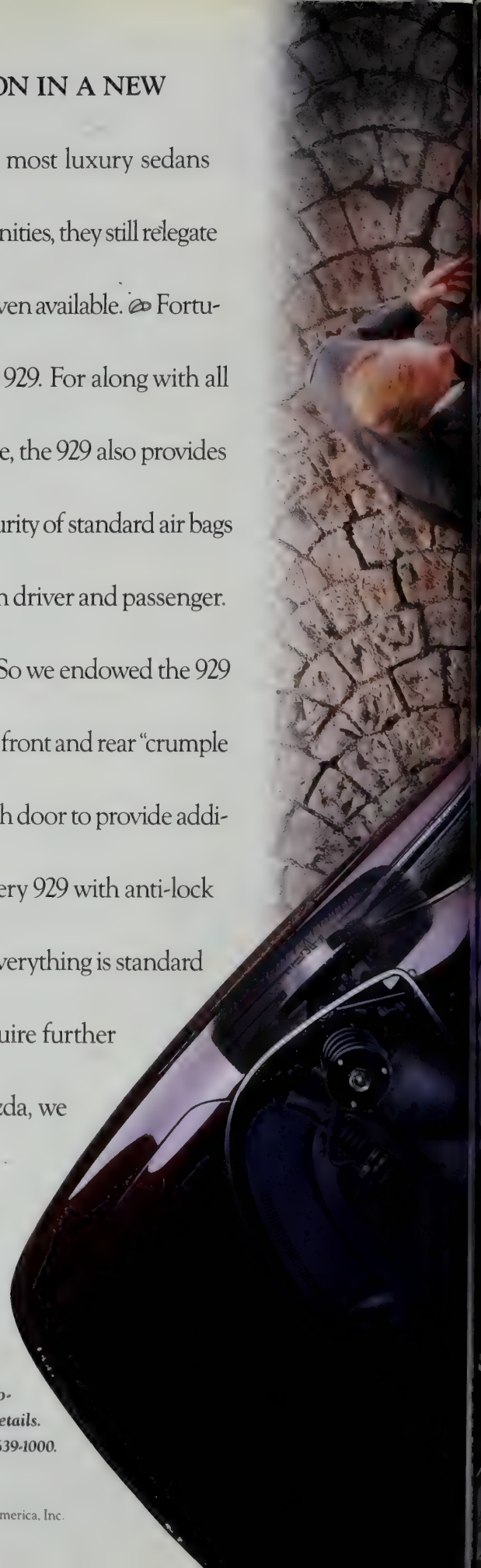


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A Connecticut Yankee

Restoring a Designer's 1750 New England Saltbox

INTERIOR DESIGN BY HELEN PARTELLO-HOLLINGSWORTH, ASID
TEXT BY PHYLLIS ROSE PHOTOGRAPHY BY DURSTON SAYLOR

A FRIEND PUT a hot platter down on Helen Partello-Hollingsworth's steel dining table, leaving a mark. The designer didn't mind at all—in fact, she even liked the texture it produced. She wants houses to look as though they have histories.

Such a relaxed aesthetic gives her current house in Roxbury, Connecticut, its enormous warmth. A New England saltbox, originally narrow, it had wings added on both sides in the 1950s. Far from regretting the violations of the eighteenth-century model, Partello-Hollingsworth, who knows eighteenth-century American design as well as anyone, welcomed them. It was the "sprawlingness" of the house that first attracted her.

Her previous restoration in the area—an unrenovated parsonage that she kept as true to its original design as possible—she now calls "an exercise in authenticity." She intended her next house to be freer, with the emphasis on livability. "The earlier house hadn't been touched, so I felt I had to be faithful to it. The concept for this house was different. I wanted it to have 1990s comfort without looking as though it sprang into being this year."

The large living room, another addition by the 1950s owners, was a mixed blessing. Partello-Hollingsworth loved the space but found it oppressively dark, painted mustard yellow and filled with country French furniture. "It was a very serious room," she says. She painted it all white, even the beams, and filled it with white slipcovered furniture. She is enthusiastic about white not only because it opens up and brightens rooms but also because it shows off other colors so well—in this case, the colors of beautiful old wood, hooked rugs and collections of what the designer does not scruple to call bric-a-brac.

The living room floor is stenciled in a tile pattern, an eighteenth-century technique executed on a twentieth-century scale. "Eighteenth-century rooms were small or they couldn't be heated," Partello-Hollingsworth explains, "so in smaller rooms, the pattern on the floor would also have been smaller. If I had done the floor on an authentic scale in a room the size of my living room, it would have looked busy and been hard to live with. I was aiming at restfulness."

Partello-Hollingsworth drew on the eighteenth-century custom of floor painting to solve a very contemporary problem: She couldn't stand sharing her house with the floor sander another day. To produce the bleached white floors she used elsewhere in the house, more sanding was required than she could endure again. Her utilitarian approach is itself somewhat eighteenth century. People then painted carpets on their floors, or used painted canvas drop cloths, Partello-Hollingsworth points out, because they couldn't afford woolen ones.

"All my collections are enhanced by the white background," says designer Helen Partello-Hollingsworth of her 1750 New England saltbox with 1950s additions in Roxbury, Connecticut. In the expansive living room, hooked rugs adorn the walls. At left, a window alcove is filled with blooming plants year round. Amid the slipcovered furniture, a 19th-century sailmaker's bench from Massachusetts is used as a low table.



An American Queen Anne table and chair stand before a country Chippendale sofa in the living room. The pine corner cupboard, from Pennsylvania, holds redware pottery. Before it is an 18th-century tavern table paired with a ladderback armchair. A 19th-century Hudson River landscape hangs on the wall at rear. Stoneware jugs are arranged on the Canadian pine cupboard with Gothic arches. A pine cupboard from Maine, right, is topped with northeastern native American baskets.





LEFT: The window seat in the living room is "a good place for reading," notes Partello-Hollingsworth. "This part of Connecticut offers beauty even on an oppressive day." The 19th-century leather trunk once belonged to artist Thomas Cole's daughter. At right is a standing wrought-iron lamp with a paper shade. Boussac of France cotton drapery fabric.



ABOVE: Shelves in the living room display the designer's collections of toleware and antique toys. On the American northeastern sawbuck table are a cast-iron [illegible] paper shade and an antique wrought-iron candle holder. Beyond, [illegible] Eastern table and an American hooked rug accent the library.

The library serves as a work space and as a place to gather with friends after dinner," says Partello-Hollingsworth. "It's warm, even in winter." Hudson River watercolors are mounted above the mantel; the fireplace surround has 18th-century Dutch delft tiles. A Pennsylvania plank bench functions as a low table.







A Hudson River valley cupboard, crowned with native American baskets and bowls and bracketed by 18th-century German watercolors of fish, dominates one wall of the dining room. A sconce is complemented by a wrought-iron standing candelabrum. Stained Shaker-style ladderback chairs surround the contemporary steel dining table. In the hall beyond are an early-19th-century northeastern stand and a group of antique dog prints. The cotton print drapery fabric is from Boussac of France; the sisal rug is from Stark.

Everywhere, utilitarian instincts underlie the freshness of Partello-Hollingsworth's aesthetic vision. A copper-lined potting bench in the corner of the living room is a workstation for starting seedlings and forcing bulbs that can then be moved out into the rest of the house: It is not a showplace for blooms perfected in some other hothouse. In winter, the miniature roses that line the path to her front door are covered with pine boughs, partly to protect them, partly for a Christmasy look the designer likes. In fact, she sometimes uses branches from her Christmas tree when she's through with it; she points out practically that roses shouldn't be mulched until December anyway.

Partello-Hollingsworth loves planning gardens as much as houses, and her design philosophy outdoors is similar to that indoors: She advocates working with nature—human and otherwise—rather than against it. "When each flower is surrounded neatly by mulch, if you get a weed it doesn't look right. The wilder the look, the easier it is to maintain." Similarly, inside the house, although she has beautiful pieces, no particular fuss is made of them. Objects are not set off, asking to be admired, and as a result, the house can tolerate a certain amount of disorder, is easy to live in. With her clients, she reports, she likes to bring a house to a point of perfection, then let the clients' tastes and habits take over, humanizing and personalizing the space. A house that looks too put together is not, to her way of thinking, well done.

In her own house, new pieces and occasional reproductions are mixed with rare antiques; natural objects are mixed with more conventional works of art. A collection of birds' nests, gathered in the woods behind her



Among the artworks framing the Federal four-poster in the bedroom is an early-19th-century pastel of George Washington. An American Queen Anne side chair rests before an early-19th-century New England corner cupboard. To the right of the bed are a six-board chest and an antique New England mahogany upholstered wing chair. Drapery and bed hanging cotton fabric from Manuel Canovas; Brunschwig & Fils cotton stripe for sofa and chair, foreground. New England hooked rugs are scattered on the wood floors.

house, takes pride of place along with a collection of northeastern native American baskets. She also has collections of painted tin, colored glass and American pottery of various sorts. A breeder and shower of champion miniature wire-haired dachshunds, the designer says that the dogs in which she is particularly interested at the moment are "as rare and precious as anything in the house."

Although her work looks distinctly American, Partello-Hollingsworth insists her taste was formed more by Europe, where she was largely educated, than by the States. Originally a Californian who practiced design in Los Angeles before moving east fifteen years ago, she fell in love with northwestern Connecticut because it reminded her of Europe. Its rolling hills, misty meadows and old houses seem to her to belong to a foreign country, especially compared to the sprawling cities, open spaces and shopping malls of much of America. "Connecticut is old-fashioned," she says. "It seems like it's been here an awfully long time."

She renovated the house to be true to the old-fashioned quality she loved in the region without being stifled by the antique. In doing so, she created the country house of her dreams. Could she imagine doing it again? After each restoration, Partello-Hollingsworth says, she thinks at first that she's through: never again. Then after a while she thinks, "Wouldn't it be fun to do something else, something different?" As for her current residence, it's hard to imagine improving on it, but if she were to do another, she says, she would leave the garden wholly natural: just woods planted with martagon lilies. And it might be nice to have a breezeway. And maybe a separate wing for the dogs. □



INTERIOR DESIGN BY JAY SPECTRE, ASID, AND
GEOFFREY N BRADFIELD, ASID
ARCHITECTURE BY MILTON KLEIN, AIA
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY DURSTON SAYLOR

Twentieth-Century Viewpoint

Bold Combinations Distinguish the Country Residence of Robin Roberts



For the Westchester County residence of Robin Roberts, the founder and owner of Clarence House, Jay Spectre and his partner, Geoffrey Bradfield, countered the grand scale of the spaces by deploying a collection of rare pieces in dynamic groupings.

OPPOSITE: In the entrance hall, a bronze fish rests on an iron stand by Edgar Brandt. The 1925 rug is by Ruhlmann. ABOVE: "The house really encompasses the mix of styles I've always liked," says Spectre. In a gallery is a bronze relief by Charles Sargeant Jagger.

ONE MIGHT EASILY envision Robin Roberts, the owner of Clarence House, ensconced in a Georgian mansion filled with Sheraton and Hepplewhite furniture, or perhaps in a Neoclassical French villa with Régence and Louis XV antiques scattered about. Since the debut of Clarence House in the world of interior fabrics thirty years ago, Roberts has earned a reputation for both grand and adventurous materials, from document silks and toiles to adaptations of English country house chintzes to abstract contemporary textiles.

. It is a bit of a jolt to discover that Roberts's house is starkly modern. Situated in a twenty-three-acre estate not far from New York, the complex of concrete, cubiform volumes rises above a lushly landscaped setting of ponds, rock outcroppings, gardens, orchards and woods. If the gray exterior is austere, the interior is luxuriant, vibrant and colorful—a signature work by designer Jay Spectre and his partner, Geoffrey Bradfield.





With its views and Art Nouveau black floral rug, the living room reflects Roberts's love of nature. It also contains a favorite of his: a bronze armchair, far right, made by Armand-Albert Rateau in 1919. "Each piece is a work of art and is displayed as such," says Bradfield. The alabaster-and-bronze table lamp, left, is by Albert Cheuret; the alabaster-and-wood floor lamp is by Pierre Chareau. A Chinese palace cabinet and a zebra-patterned chaise longue designed by Spectre and Bradfield round out the furnishings. All fabrics, including mohair velvet wallcovering, are from Clarence House.





LEFT: The library, which is more intimate in scale, is paneled with varnished zebrawood and accented by an early-18th-century chinoiserie bureau-cabinet and a Regency chinoiserie light fixture. The sofa and bench fabric are from Clarence House. ABOVE: Over the fireplace in the library is a 1929 painting by Jean Crotti.

"I wanted the house to look as if it grew out of these rocks," says Roberts about the fifteen-room assemblage of spaces. His architect, Milton Klein, designed the house to span a pond and to spread over contours of the green hills and large boulders. "It is important to marry the structure to the landscape," Roberts adds. Before Roberts and landscape architect Armand Benedek began to transform the property some years ago (see *Architectural Digest*, April 1986), it was "basically a swamp," says Roberts. "It is his life's work," comments Bradfield. "Few houses have been built on the East Coast in the last fifty years of this caliber—or vision."

"I really feel that this house reflects Robin Roberts," says Spectre. "He has the most extraordinary taste, and I'm very pleased to be instrumental in interpreting his taste and mine." Both Spectre and Bradfield have worked





"You can't often use exotic woods the way we did," says Bradfield. The dining room's lacquered macassar ebony walls match the 1933 chairs designed by Giovanni Michelucci and the table by Spectre and Bradfield. A Cheuret chandelier with three cranes holding an alabaster bowl hangs from a gold-leafed ceiling. The floral rug was made by Süe et Mare in 1925. Artworks include a 1908 painting by Raoul Dufy and a gilt nude, right, exhibited in the 1925 Exposition des Arts Décoratifs.

"Our friendship is based on personal and aesthetic respect."

with Roberts before—on the principal Clarence House showrooms in New York City and throughout the country—and Spectre also designed Roberts's Manhattan apartment. Having been close friends with Roberts for twenty-five years, Spectre feels they are on the same wavelength. "Our friendship is based on personal and aesthetic respect," he says.

In the design of the house, Spectre and Bradfield had to contend with large rooms, a massive structure and the surrounding landscape. "You have to understand the scale of any place you are working in," says Spectre. "You have to rethink certain proportions to make it work." The living room, a pavilionlike space with floor-to-ceiling glass walls and fourteen-foot-high ceilings, is a giant thirty-six-by-thirty-six-foot square. Beyond the fireplace and through the glass one sees an outdoor staircase rising like the steps of a Mayan temple to a terrace.

"The whole environment is related—from the gardens to the flowers in the living room carpet," says Spectre. He found the black Art Nouveau carpet, which is appliquéd and embroidered with a brilliant floral pattern, in Paris in the 1960s. "It's a rare museum piece," he says. "But this is where it goes." Clusters of furniture are arranged as if in a garden: An unusual bronze chain-link chair made by Armand-Albert Rateau in 1919 is placed between a chaise longue designed by Spectre and Bradfield and a Paul Manship vase set atop a Ruhlmann pedestal. Nearby, two large eighteenth-century Chinese cabinets with bronze fittings emphasize the grand scale of the room. "Every part of every room was carefully thought out and carefully edited," says Spectre. "We made the mohair velvet fabric on the walls several



Checkered bird's-eye maple enhances the master bedroom. Two table lamps by Diego Giacometti flank the bed designed by Spectre and Bradfield, who also created the club chair, right. Next to the chair are 1929 nesting tables by Jean Dunand. Clarence House silk damask drapery fabric, mohair velvet on desk chair and leather on club chair.





ABOVE: "I know what Robin is going to like, and he knows what I like," says Spectre. A guest bedroom displays a 1902 portrait by Eugen Spiro, a Tiffany lamp, an armchair from the SS *Normandy* covered in jaguar silk velour and a 1930 table by Pierre Chareau.

OPPOSITE ABOVE: Designed by Milton Klein, the residence straddles a pond. "I think it's an excellent example of late-twentieth-century architecture," says Roberts. OPPOSITE: Of the bridge, center, he says, "It's almost like the gangplank of a luxury liner."

times just to get the right stone color."

Up a few stairs and down the hall is the dining room, which extends out over the pond on the other side of the house. Again, the room's floor-to-ceiling windows evoke the feeling of a pavilion. "No matter where you are," says Roberts, "you have views of the landscape or the water." Spectre sheathed the walls between the glass expanses in macassar ebony and designed the cabinetry in the same lustrous wood. The designers also created the macassar ebony dining table to match the dozen dining chairs designed by Italian architect Giovanni Michelucci in 1933. These pieces, along with the Albert Cheuret chandelier, the 1925 oval French floral carpet by Süe et Mare, the gilt nude sculpture from the 1925 Exposition des Arts Décoratifs and the early Raoul Dufy landscape, are a striking ensemble. "Fortunately, I can enjoy collecting pieces that are terribly hard to come by," Roberts says with a smile.

The selection of furniture and decorative objects by no means favors the Art Déco and Art Moderne styles exclusively. The library, paneled in lacquered zebrawood, is an intimate space containing a mélange of English antiques. A George III Gothick oak chair, a Regency bench and chinoiserie light fixture and a Queen Anne needlepoint rug give the room another character. And even in this company, an early-eighteenth-century Queen Anne chinoiserie scarlet-and-gilt bureau-cabinet holds its own. "We had a mutual interest in almost all the pieces chosen throughout the house," says Spectre.

When Roberts wants to retreat, he goes up to his second-floor bedroom. "It's my tree house," he says. Needless to say, the checkerboard pattern of lacquered bird's-eye maple on the walls that Spectre and Bradfield designed, the 1930 palm-wood-and-shagreen desk by Giuglielmo Ulrich, the table lamps by Diego Giacometti and the folds of the silk damask draperies establish a new standard for tree houses.

There is more to the 18,000-square-foot house than these few rooms, of course. Beyond the library is a guest bedroom, and beyond the pool are a cabana and a billiard room, another pavilion with guest rooms and a

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Texas Regency

Easygoing Formality Marked by English Style in Houston

INTERIOR DESIGN BY BUNNY WILLIAMS, ASID
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY BILLY CUNNINGHAM

"Bunny Williams has done several houses for me through the years," says Laurie O'Connell (above, right, with the designer), "including my current home in Houston. She's guided me through pink and lime green, and she's saved me from myself on more than one occasion," she adds, laughing.



ABOVE: "The whole idea was to come into a cool, neutral space and just let the big flying staircase speak for itself," says Williams of the entrance hall. The area's high rectangular volume is punctuated by the curve of the cantilevered stair silhouetted against tall windows. Animal-print carpet is from Stark.

IGHT: "The living room in Laurie's previous house had a plain hardwood floor, so it was fun to take e furniture and put it on a more dramatic floor," explains Williams. The motif, patterned after a n parquetry design, was stenciled onto the wood by local artists. Cowtan & Tout tub chair velvet.

KNOWN BUNNY for twenty-five years, she's a dear she's done three houses for me, and I give her full shaping my taste," says Laurie O'Connell of interior designer Bunny Williams. There is, however, a bit of to their enduring relationship. The two met as tudents in New York, lost contact for several reacquainted when O'Connell called on design firm to decorate her first New , not knowing that Williams (who had





"I dialled the molding in the living room, which were originally somewhat baroque," recalls Williams. "Simplifying the architecture makes the house seem stronger and, at the same time, more airy inside." Floral chintz and drapery fabrics from Brunschwig & Fils. Upholstery on English open armchair, Scalamandré.





A pair of Dutch japanned sconces flank a 19th-century English still life in the walnut-paneled library, which is enlivened by a boldly geometric Greek-key-patterned carpet from Patterson, Flynn, Martin & Manges. The 19th-century English walnut bench has an 18th-century needlepoint top. Scalamandré fabric on the sofa and chair. Drapery fabric is from Brunschwig & Fils.

married and changed her last name) was working there.

Bunny Williams has gone on to acclaim with her own eponymous New York firm, and O'Connell, whose civic and cultural activities include serving as president of the Houston Ballet, readily casts her friend in the role of mentor. "The best thing about working with an outstanding designer is the education you get," O'Connell offers. "With each new project I've told Bunny that I wanted the same thing as before, and she's always said, 'Oh, come on, I can do something more interesting.'" Williams suggests that her client has also given her a few nudges. "She pushes me. Laurie's always ready to take a step beyond what most of my clients are willing to do."

O'Connell's previous house, also in Houston, had a strong southwestern feel, with vivid, sunny colors. The new house is larger, with an imposing antebellum-style façade. Williams sought a more sophisticated look that would maintain the visual drama and everyday practicality so important to her client. The result is the kind of balancing act between formality and friendliness at which Williams excels, an interior that combines Regency high style with the comfort required for postmodern living.



ABOVE: Imari porcelain is displayed in the library's bookcases. Cowtan & Tout sofa velvet. FOLLOWING PAGES: Framed French chinoiserie wallpaper panels attributed to Desfossé heighten the drama of the formal dining room, which is arranged with Regency and French antiques. Carpet is from Patterson, Flynn, Martin & Manges. Baccarat crystal. Chair fabric from Clarence House.

The keystone of the deft construction is the two-story entrance hall dominated by a sweeping staircase. Williams left it stark, with light taupe walls and a scattering of English antique furnishings. "I wanted the entrance hall to be cool and neutral because I knew I was going to have very strong rooms off it," she explains. "I always think you need relief in a design. It's almost claustrophobic to go into a house where one richness leads to another richness."

Flanking the entrance hall, the living and dining rooms are far less reticent, done in what Williams describes as "Brighton Pavilion colors." She adds, "Regency interiors had these incredible palettes, acid yellows and greens and purples. So I knew I had a lot of latitude." The living room walls are actually painted and glazed a subtle textured lavender over off-white, while chinoiserie screens and panels evoke the Regency-era fondness for Oriental exoticism.

The furnishings throughout the house also have a Regency emphasis, with lots of lacquered chinoiserie finishes. But the antiques represent a strong note of continuity among the successive O'Connell/Williams projects rather than a desire to create a period piece. "Laurie and I have put together a collection of furniture that







"I wanted to create a cozy sitting area in the kitchen," says Williams, "one that would show off to best advantage Laurie's large collection of nineteenth-century English majolica." A painted Welsh dresser and a 19th-century English needlepoint floral rug complete the design. Ollie is O'Connell's King Charles spaniel. Chair, ottoman and valance fabric is from Cowtan & Tout.

goes from house to house," says Williams. "The idea that you've got to start all over never occurred to us. The furniture always fits because we bought the best quality available and insisted on classic design and proportions."

The most conspicuous motif in the living room also supports Williams's contention that she isn't really a period designer. "I'd seen some hand-stenciled floors done by two Houston painters, Bea Morrow and Randy Jones, and was inspired to work with them. I love Russian parquetry floors, so I sat down and worked out a design for a *faux*-parquetry floor that makes a strong focal point. Even though it's a traditional design, it gives the room a modern, younger look that I felt was appropriate for Laurie."

A more formal but equally theatrical note is struck by the dining room, which has deep Chinese-red walls done with a complicated glazing and spraying technique that Williams likens to an "automobile finish." The lacquered walls are a rich backdrop for two nineteenth-century chinoiserie wallpaper panels. A silver tea-paper ceiling also adds a pale elegance while cooling things chromatically, and the clean lines of an eighteenth-century French Neoclassical table are a calm center amid the Regency exuberance.



"I think rooms need some upholstered pieces to weigh down the space; then you can balance them with smaller pieces," says Williams. "They also keep a room from being too period, because upholstered pieces are a modern style." A 19th-century French still life enhances the overall floral tone of the master suite. Scalamandré trim on stools. The carpet is from Stark.

Williams also provided spaces for casual gatherings, most notably the light-filled library. "The wood paneling in the library was originally almost ebony," Williams recalls. "We bleached it four times and gave it a lighter stain that makes the room glow." More intimate still is a sitting area in the kitchen, which offers comfortable upholstered seats in front of a fireplace and O'Connell's extensive collection of nineteenth-century English majolica.

Williams's approach ultimately is one of connecting with people, not establishing a certain style. "It doesn't matter if a chair is eighteenth century or modern," she maintains. "People aren't going to sit in it if they don't have a light when they want to read or a table to put their drink on. And more important, they're not going to sit in that chair unless they feel that it connects them to the other people in the room."

Laurie O'Connell, who is now embarking on her fourth project with Williams (a Boston town house), clearly agrees. "Bunny's done a great job of suiting the house to my lifestyle," she says. "I've seen too many people with beautiful houses they can't live in. Bunny's never told me, 'You have to have a table here.' She knows how I live."



Folk Art Penmanship

The Calligraphic Play Between Words and Pictures

TEXT BY VERLYN KLINKENBORG

AS READERS and viewers, most of us take for granted the separateness of words and pictures. They serve different purposes in our lives, and they inhabit separate worlds—separate frames—with separate modes of meaning. We do not expect to see pictures in novels or legal documents, for example, and when words appear in a painting, we read them differently than we do when they appear in a book. Even when word and picture are balanced, as they are in many medieval illuminated manuscripts, the image and the inscription lead the eye along different paths.

In American folk art one finds a distinct pleasure in the play between words and pictures. Eighteenth- and nineteenth-century America was in some ways more literal—more concerned with the letter—than modern

ABOVE: *Washington Crossing the Delaware,* signed "A.E.L.," circa 1845. Pen and ink on paper; 16" x 14". In a finely executed drawing inscribed "For T.L. Swindler Esq.," the artist employs calligraphy to imaginatively convey detail. America Hurrah Antiques, New York.

OPPOSITE: *Penmanship Exercise,* artist unknown, 1760. Ink on parchment; 35" x 26½". "Perseverance and diligence gain recognition," admonishes the author of this exercise in bold Latin. Drawings and four other sayings demonstrate the artist's virtuosity with the pen. Kenneth & Ida Manko, Moody, Maine.


By industrious
Labour only to know what you ought, but
to practise what you know: and be careful to make
others better by your good counsel, or advice: but
not to make them worse by your Example.
Ingenious
Education
Those rare and ornament together sent
There nature smiles in flourishes of art
There like the running brooks of the gems
Earth fairy wanton plays to please designe
Here's the product of my Mind, and quill all you my friends
Whosoever Expect to See a piece of writing so fine as this
My Last But not least, in this my second Endeavours



ABOVE: *Family Record*, "Heart and Hand" Artist, May 8, 1854. Watercolor on paper; 10" x 14". The art of penmanship found fresh and varied expression in the United States during the 19th century. Here, the birthdates of Rodney and Hannah Perry Moore's 11 children are documented, with marriage and death dates for some. Hirschl & Adler Galleries, Inc., New York.

America. At its heart lay the book, the Bible, whose literal forms one might reverence even if one could not read. To the lettered and unlettered alike, the power of the word lay in the very shape of the word. And from the shapes of letters arose two folk arts of special importance, calligraphic drawing and Fraktur.

Calligraphic drawing is a hybrid form, part drawing, part writing, that was widespread throughout New England and the Middle Atlantic states during the mid-nineteenth century. The principle behind calligraphic drawing is simply this: If one can use the pen skillfully enough to write a good hand—to make the cursive swells and the broadening strokes, of nineteenth-century calligraphy—then one can use those same motions to fashion drawings. The result, whatever the subject, is an oddly ethereal



ABOVE: *Heart and Hand*, Daniel H. Giles, circa 1830–50. Watercolor and ink on paper; 6" x 5". The identity of the "Heart and Hand" artist, who was named for the two distinctive signature motifs that appeared on his works, is now believed by some to be Giles. Bert Savage, Center Strafford, New Hampshire.

mixture of letter forms—though the letters themselves do not appear—and representational art. It is as if the pen had stitched the page.

Though calligraphic drawing usually portrays images entirely without text, the most widespread form of folk art writing embroiders a significant text with drawings. This kind of work is found from Maine, where the "Heart and Hand" artist lived, to the Carolinas. The drawings add a ceremonial quality to a document of importance, like a birth certificate or a family tree. The purpose of such folk art writing is to bring to domestic records—to the chronicle of lives and deaths—all the dignity of print itself. It has the memorial quality of the headstone and the plain ornamental virtue of the domestic arts.

One of the purest strains of the art of ornamenting text is Fraktur, which is indigenous to southeastern Pennsylvania, where German farmers and craftsmen settled beginning in the late seventeenth century. The German word *Fraktur* refers to black-letter, or Gothic, type, a typeface with which all German settlers in America would have been familiar. Pennsylvania German Fraktur is a brief text—usually hand-lettered in imitation of Gothic type—surrounded by watercolor and ink illustration. Like other varieties of folk art writing, Fraktur embraces many different kinds of decorated script, including bookmarks, writing examples, baptismal and wedding certificates, New Year's greetings, copybook title pages and rewards of academic merit. Though the text is always important, often the ornamentation of Fraktur is exuberant, filled with the eye's love of intricacy.

In a sense, Fraktur artists took the form of black-letter type as their model. Around the dark core of the Gothic letter there swirls an almost bewildering array of ornamental meandering. And it is in this ornamentation, rather than in the text, that the modern eye finds most delight. Amid the vivid colors of Fraktur, one notices first the naiveté of representation, the crude human figures, the birds in profile, the flattened tulips. But the more one looks, the more one sees. Fraktur reveals not a love of representation but a love of form. The Fraktur artists perceived quite clearly that every living thing embodies an abstract principle of organization. Although the images of Fraktur are fre-

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BELOW RIGHT: *Family Record of Mr. Jacob Tyler*, William Batchelder, 1791. Colored ink on paper; 23" x 12½". An array of delicate motifs subtly adorn the family catalogue of Jacob Tyler, who was born in 1728. In such genealogical records, it is often the writing that assumes primary aesthetic importance, while painted embellishment becomes secondary. Hirschl & Adler Galleries, Inc., New York.



ABOVE: *Certificate of Birth and Baptism*, the Reverend Henry Young, May 1855. Watercolor on paper; 11½" x 7½". A representation of Mr. and Mrs. Daniel Bohn decorates the birth and baptism certificate of their son Franklin, who was born May 6, 1855, in Harris Township Center, Pennsylvania. Gerald Kornblau, New York.





Mary Tyler Moore's Manhattan

City Living for the Actress and Her Husband, Robert Levine

ARCHITECTURE BY STEPHEN WANG
INTERIOR DESIGN BY KENNETH ALPERT, ISID
TEXT BY MERYL GORDON
PHOTOGRAPHY BY DERRY MOORE

"I'm a [illegible] person," says Mary Tyler Moore. "Some people love to live in a cozy, dark atmosphere. I prefer the opposite." Moore and he[illegible] Dr. Robert Levine, worked with designer Kenneth Alpert and architect Stephen Wang in restructuring their East Side reside[illegible] nous and refined setting for their art collection. ABOVE: A canvas from Richard Diebenkorn's 1985 *Ocean Park* series [illegible] wall in the living room. The coromandel table, one of the many Chinese pieces in the apartment, is from Gracie.



Hans Hofmann's *The Blue Vase*, left, and David Hockney's *The Fourth Love Painting* flank a living room window. Among the sculptures are a 15th-century carving of Saint Martin on horseback and an array of pre-Columbian figures. Of the décor, Alpert says, "When you have a contemporary background that is simple and controlled, it makes your antiques that much more special and noticeable." Stark carpet.

MENTION MARY TYLER MOORE'S name to a generation of television viewers and many will be able to fondly recite the plots of her series as well as describe her comfortable bachelor-girl apartment. Moore's famous prime-time living room was a paean to 1970s decorating sensibilities, with shag rugs, an exposed brick wall, a wicker coffee table and a large gold *M* prominently displayed.

In real life, of course, Mary Tyler Moore's taste is far more sophisticated, as reflected by the apartment she and her husband, cardiologist Robert Levine, recently renovated on the Upper East Side. Set in a landmark 1918 Manhattan building, it features unusual architectural details, paintings by such contemporary masters as David Hockney, Richard Diebenkorn and Helen Frankenthaler, and a mixture of Chinese and English antiques.

Sitting in her oak-paneled library, where leather-bound scripts from her television series and movies are kept,





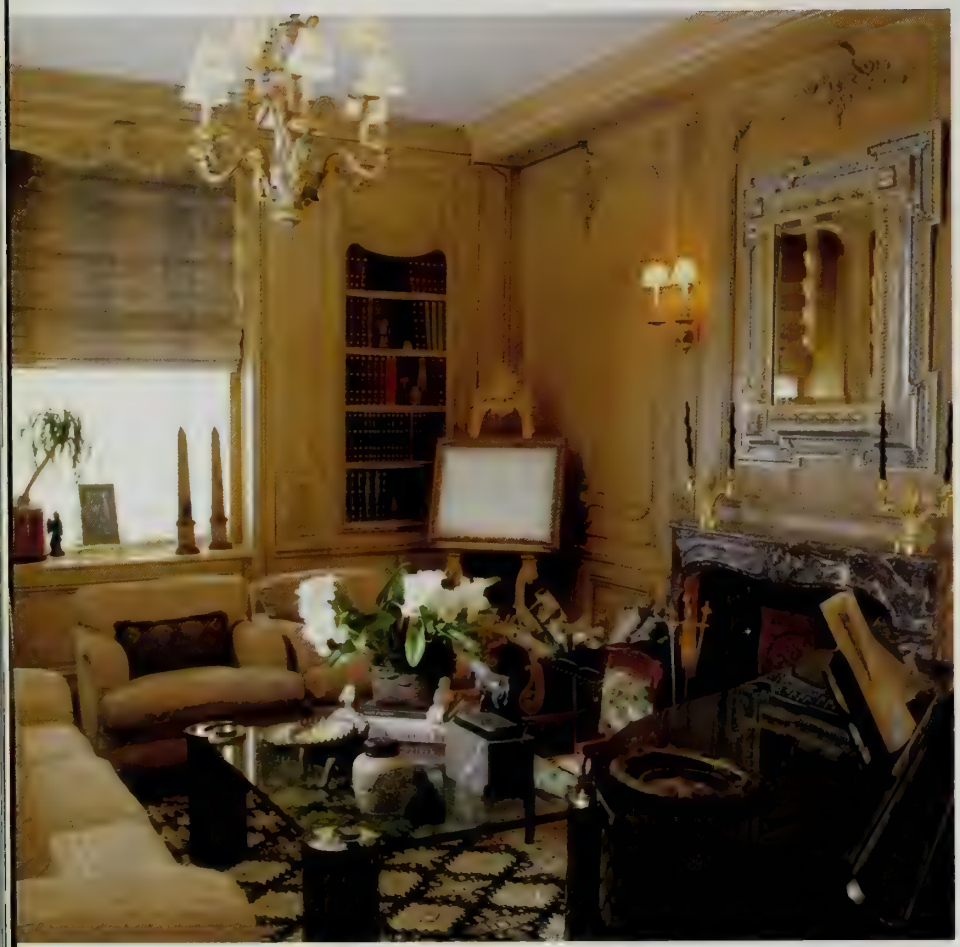


ABOVE: Alpert and Wang extensively reworked the entrance to the living room, combining limestone, marble and cast stone to create a sense of drama. On either side of the doorway are sculptures by Mimmo Paladino.

Moore says, "I think there's a calm feeling in the apartment, thanks to the Eastern influence." That calm feeling, along with more space, was what she and Levine were looking for when they went apartment hunting five years ago. Gentrification had changed the area around their previous co-op on Central Park West from what Moore describes as a "nostalgic cornucopia of ethnic neighborhoods" to what they perceived as a mélange of T-shirt stores and noisy Saturday night crowds. "It lost its charm," Moore says. "So I decided it was time to leave my carefree bohemian days and move over to the East Side to join the grown-ups."

Since Robert Levine had moved into Moore's apartment when the couple married in 1983—bringing merely "lots and lots of books"—he was looking forward to renovating a new apartment with her. "We were coming from a space that was quite nice," he says, "but it was too small. Mary was living predominantly in her bedroom. We never really felt settled and comfortable." The couple wanted a place with public rooms

LEFT AND COVER: In the living room, hand-colored screen prints by Jim Dine offset a French limestone fireplace. The circa 1860 gilt fauteuils and the Japanese candlesticks are from Lorin Marsh. At left is a circa 1840 lacquered Chinese cabinet from Karl Springer.



ABOVE: Refinished oak paneling in the library conceals a television and stereo system. The 1938 drawing and the bronze horse on the Karl Springer table are by Matisse. Brunschwig & Fils sofa. Donghia chairs. Chandelier and sconce, Nesle. Carpet, Stark.

large enough to display their growing collection of art as well as a master suite with separate dressing areas. They decided to bring very little in the way of major furnishings with them. As Levine puts it, "We started from scratch."

Choosing a decorator can often be more difficult than finding the right apartment, but that certainly wasn't the case for Moore and Levine. At their co-op board interview they weren't just being polite when they admired the restoration of the co-op chairman—they liked it so much that they hired the designer who had done the job, Kenneth Alpert. Alpert in turn recruited Australian architect Stephen Wang to work with him.

From the first blueprint it was clear that it would be a painstaking floor-to-ceiling renovation; the actual work took more than eighteen months. "We decided to do away with the rococo moldings and trim throughout," says Moore. "They were beautiful in and of themselves—and we've kept the library pretty much intact—but

RIGHT: A work [illegible] hangs in the dining room, where Alpert and Wang added a dome fo[illegible]r that had occupied Moore and Levine's previous apartment. Wang [illegible]arquetry floor. Glass candlesticks, Lorin Marsh.



we knew they would compete with the artworks and furnishings we planned to use. We wanted the walls to be simple, to have some character, but not to overpower the art."

Armed with that assignment, Alpert and Wang came up with the idea of using dramatic black sandstone moldings to define the doorways and ceilings in the living room, dining room and halls. Tinted plaster walls were scored to look like limestone, serving as a textured but neutral background for the couple's paintings and sculpture.

While the layout of the public rooms remained essentially intact, elsewhere walls came tumbling down. A dreary railroad-style corridor, leading from the entrance hall to the private quarters, was shortened and turned into a gallery with niches to display the art. "The goal was to have a new vista wherever you turn," says Wang, "something of interest for your eye to fall upon, to lead you through the spaces." The entire rear of the apartment was reconfigured to turn a warren of small rooms into a spacious master suite.

One of the most unusual touches is in the elevator vestibule. To keep the small area from feeling claustrophobic, Wang took out one entire wall and replaced it with a floor-to-ceiling pane of glass, so arriving visitors look directly into the apartment. Then, by duplicating the marble floor and the domed ceiling of the vestibule in the hall on the other side of the glass, he created the illusion that the glass wall is actually a mirror. "It has confused more than a few people," says Moore. "You expect to see your own image. You think you've become a vampire because there isn't one."

The couple took the divide-and-conquer approach to the renovation: Levine paid more attention to the architecture and such nuts-and-bolts issues as where to install the air-conditioning and the security system, while Moore concentrated on working with Alpert on the décor. The designer began by suggesting mixing

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ABOVE: Dakota Jackson crafted a clean-lined dressing area for Moore, sheathing walls, counters and closets in Australian lacewood. Carpet from Edward Fields. BELOW: The guest bedroom was planned around the Angelo Donghia–designed bed Moore and Levine brought from their former apartment. Indonesian shadow puppets are set between the windows. Silk on the bed, chair, shades and walls from J. Robert Scott.





"We wanted a contrast between the way we live in the country—which is baggy jeans and dirty sneakers. We wanted a feeling of cosmopolitan living," Moore explains. RIGHT: Although she has an office in the apartment, Moore often works in the master bedroom, where Milton Avery's 1942 *Nude by Red Sea* is displayed above a brass-inlaid Regency desk with ebonized and gilded legs. Wall and drapery fabric is from Lee Jofa.

BELOW: The highlight of the master bedroom is a circa 1820 Anglo-Chinese bed from Kentshire Galleries. On the wall is *The Open Door*, 1921, by Henry John Stock. Bed fabric from J. Robert Scott. Edward Fields carpet. "We did things to the apartment—the stone moldings, the textured walls—that you usually do to a house," says Alpert.

Architecture: Robert A. M. Stern

Shingle Traditions Transposed to the New Jersey Hunt Country





COURTESY ROBERT A.M. STERN ARCHITECTS

PICTURE A VILLAGE unchanged since the nineteenth century—a village barely bigger than what you can put in your hands. Everlasting trees and pristine picket fences cover much ground; elaborate estates are everywhere. This is country where the horse is still supreme—as any fox would tell you. At the drop of a hard hat, tails fly, manes stream, hooves thud or thunder; saddles, stirrups, crops and bits are the common change of conversation, if not the currency of intimacy.

On a large parcel of property, near which the local hunt rides out in its hieratical regalia, Robert A. M. Stern has built a house that manages to look at once deeply rooted in tradition and strongly individual in spirit. Rambling but compositionally organized, it stands as one of the architect's most mature, assured handlings of the Shingle Style vocabulary that he has done so much to revive and revitalize in our time. "My development in the 1990s," Stern explains, "seems to be reflecting that phenomenon of the 1890s wherein the Shingle Style, which had always been identified with coastal regions such as Long Island and the North Shore of Boston, quickly became the dominant style of country living." In other words, Stern, who has built mostly on small properties near the sea, is more and more moving his shingle from the shore as clients take him to larger properties inland.

The triumph of this house lies in its confident combination of elemental massing and classical detailing. Stern and his project architect, Randy Correll, set the building into the brow of a low ridge so that, where the site sloped away, a rubble-stone basement story could be constructed to ac-

LEFT: "Sited on a rolling meadow in rural New Jersey, the house nestles into the brow of a low ridge," says Robert A. M. Stern of his recent Shingle Style design. A templelike portico forms the entrance, and the walls of the basement story are clad in rubble stone. "The verticality of the north façade is accentuated by the gambrel roof and octagonal stair tower, which repeat the forms of nearby barns and silos," he adds. INSET: The first-floor plan.



Long pergolas shade the living and dining rooms along the south, or garden, elevation. A shallow "haystack" roof crowns the window bay. "The low, continuous roof of the garden elevation contrasts with the taller, more picturesque roofline on the opposite side," says Stern.

commodate an exercise room, guest quarters and garages. The main body of the house is made up of just three elements: a gambrel form (that staple of Dutch colonial architecture in the Jersey hunt country) with liv- om, dining room and family n on the ground floor; a form that piles—on top of the family room/kitchen—the master bedroom, and dressing rooms; al stair tower that locks on in place. The roofs of ed porches at each end are picturesquely juxtaposed with the larger-scale gambrel roof of the main house (the screened back porch functions as a little temple on axis to the pool, and the same formality is implicit in the covered entrance porch, making for a significant sense of arrival). As for the details, where the old Shingle Style houses were dark inside—all stained wood and small windows—here the windows are large, without being made up of big single sheets of glass that give no scale; the architect used the vocabulary of double-hung windows, French doors, oval windows and dormers, all of which speak ornamentally to the house's façades and sternly to its volumes of designated space.

Entering, you pass through a small vestibule into the two-level living room, which, like the other primary rooms, has a view, through pergola-shaded French doors, of the sunken flower garden. ("It's one of the best relationships of house to garden we've ever achieved," says Stern. "The architecture of the house is completely melded with that of the garden.") The upper level, where a piano



and a harp sit expectantly, serves as a stage for the musical entertainments that the clients frequently give. Walk down two steps and you are in the living room proper. Or walk to the left of the platform out onto a small balcony that hangs over a meadow where wildflowers planted themselves—a meadow that truly came from no can. Windows on the west have been positioned to catch the crepuscular light, since the musicales take place in late afternoon.

The house was decorated by Stern himself. "We enjoy a collaboration with a designer," he says, "but what we enjoy even more is doing it ourselves, so we can develop themes from the architecture." The living room, where pastels were picked to complement the soft colors in the garden, is furnished with comfortable, elegant eighteenth-century American and English pieces—"a mix that's meant to suggest a gathering of things over time," Stern says, adding that the owners also have a developing collection of contemporary art. There are two seating groups: one around the fireplace and one in the southwest corner, with a round table in between. The detailing in the room, such as the stenciled frieze and the dado, speaks the simple classical language that befits Stern's view of what a country house can be. The architect has also paid his usual careful attention to workaday detail: Not stinting on the necessary things of twentieth-century life, he has yet taken care to make them unobtrusive—the wood-panel air register, for instance, was designed to complement in scale and character the woodwork of the rest of the room.

The dining room is at the center of what Stern describes as "the enfilade of public rooms." At its northern end is a stairway coiling up—open—through the three-story octagonal tower, which echoes neighboring barns and silos. The room's especially thick walls and wide oak plank floors transmit the desired sense of solidity

and permanence. Stern custom designed all the new furniture: the walnut dining table with its inlays of oak that opens to seat eighteen; the dark cherrywood chairs detailed in gold and covered with blue velvet cushions; the walnut-and-oak sideboard with its surface of black marble veined in gold, inspired by furniture of the 1870s and 1880s such as that of the Herter Brothers. The colonettes of the architecture are reiterated in the sideboard, chair backs and table bases.

At the dining room the formal part of the house ends; wide double doors lead to the informal family room/kitchen. Here, in what amounts to a house within a house, the family does most of its day-to-day living. The family room, a stretched octagon, is painted a dark, rich red with white trim; there is a dining table at one end, and comfortable English and Dutch colonial pieces to fall into. A thick wall of cabinetry, which mirrors the shape of the bay window at the far end, separates the room from the rectangular kitchen with its oak plank floors. The pedimented screen porch off the family room/kitchen has been shingled to keep the scale down and altogether give a lower-key feel.

Upstairs are two modest-size bedrooms for the clients' grown children, a small guest room and a large (twenty by thirty) master bedroom with bath and "his" and "hers" dressing rooms. There is an alcove for the master bed; the main part of the space is a comfortable sitting room that opens out to a shingled screen porch. The ceiling of the room opens up to the gambrel of the roof.





BELOW: Oculi, French doors and a bay window light the family room, where white trim accents the glazed walls. For flexibility, spindle-back chairs surround the table, used for informal dining, and a desk located near the window bay creates a separate working area. Romanian kilim from Stark. The architect and his office designed the interiors throughout.



ABOVE: "The pastel yellows and blues of the living room were inspired by the floral colors of the garden outside," explains Stern. A mahogany center table divides the room into two parts; one end features a seating arrangement with 18th-century English oval-back chairs.



ABOVE: "The ceiling of the second-story master bedroom follows the gambrel roof," says project architect Randy Correll. French doors open to a screen porch with panoramic views of the rural setting. "The fireplace wall is enlivened architecturally by a Palladian motif employing an arched mirror and bookshelves that hold family photographs," says Stern.

The twenty-by-sixty-foot swimming pool lies floating east of the house, where the site slopes gently. Bordered by bluestone and brick and plastered gray inside, it looks delightfully natural, like a reflecting pool in a garden rather than some pool at a country club. If the kitchen serves as a poolhouse, the screen porch functions as a garden pavilion in its axial relation to the stepped terraces and pool: a place for lounging and dining when it's too hot to sit outside, as it often is in the literally breathtaking New Jersey summers.

Picture a house stylishly shingled, skillfully styled and seductively sited. And complete the picture with the reassuring sight of horses heading for the high, far hills. □





Facing the pool at the rear, east end of the house is a large screen porch, which is juxtaposed with the gambrel roof and reiterates the form of the entrance portico. "Although part of the house, the screen porch acts as a separate garden pavilion projecting from it and set on axis with the swimming pool," Stern points out. The rubble-stone retaining wall forms a backdrop for the decorative border plantings of grass and perennials. Landscape architecture by John Charles Smith and Associates.



Antiques: Fireboards

Vivid Imagery Enlivens Early American Fireplace Decoration



Fireboard with Mantel, United States (New York State), circa 1830. Oil on poplar and painted pine; 51" x 73". Obtained from a tavern in upstate New York, a fireboard, intact with its original mantel, depicts the hamlet of Middletown at a time when it boasted one hotel, five stores, 25 houses and farmland. David A. Schorsch, New York.



TEXT BY ANN E. BERMAN

Fireboard, United States (Essex County, Massachusetts), circa 1800. Oil on board; 36" x 60". Although some people preferred fireboards that simulated the interior of an actual fireplace, a popular theme was the flower-filled urn, which has been traced to the Old World practice of adorning an unused fireplace with a vase of greenery. Robert E. Kinnaman & Brian A. Ramaekers, Wainscott, New York.

THE FIREPLACE was once the heart and soul of the American household. Logs blazing cheerfully on the hearth provided most of the available light and comfort during the long, dark winters of the eighteenth and early nineteenth centuries. But in the summer months, when warm breezes blew and the hearth lay empty, the fireplace became a central decorative element of the room with the installation of a colorfully painted concealing panel called a fireboard. Adorned with a variety of vivid images, fireboards are among the most important examples of American decorative interior painting.

A fireboard might be part of an overall decoration or stand as a separate work of art.

As with all great folk art, the fireboard's distinctive look was based squarely on its function. Designed to keep drafts and soot from blowing down the chimney into the room and as a barrier against birds and small animals, the board itself was made of vertical or horizontal panels held together with battens on the reverse, or of canvas stretched over a frame. It fitted the fireplace opening exactly and was often held in place by a bottom molding or with andirons slipped snugly into slots in its lower edge. Such a flat, smooth rectangle was an obvious paintable surface, but because of the fireboard's position in the room, any effective decoration had to "read" at some distance and from many different angles. This led to the stylized images, frequently with heavy outlines and colorful, simplified shapes, for which fireboards are now so admired.

Luckily, these design requirements



DAVID ALLEN

Fireboard, United States (New England), circa 1800. Oil on board; 27" x 32". Fireboards were most commonly constructed of vertical or horizontal wood panels and decorated by either local artisans or family members, who would usually paint directly on the wood surface or apply a favorite wallpaper or cut-out paper motifs. Steve Miller, New York.

were second nature to the fireboard painter. He was usually not an artist in the conventional sense but a sign and carriage painter or itinerant house "decorator" who traveled from place to place painting patterns, scenes and landscapes on the walls, floors and woodwork in the houses of middle-class farmers and townspeople. According to a patron's preference, a fireboard might be part of a residence's overall decoration (continuing the landscape painted on the surrounding walls, for example) or stand as a separate work of art. In either case, unhampered by the influences and conventions of academic training, fireboard decorators tended to favor pleasing designs at the expense of consistent perspective. Relative sizes were unimportant in much of their work, and color was whimsical and idiosyncratic.

Little is known about the careers of most of these unself-conscious daubers, although a few signed their names with the flourish of the sign painter showing off his fancy lettering. Of those known by more than just name, muralist Rufus Porter, also an inventor and journalist, is among the best documented: Porter painted numerous interiors, many with fireboards, throughout New England and as far south as Virginia from 1815 to around 1840. (He also found time to father sixteen children by two wives, and to start *Scientific American* magazine in 1845.) Part of his renown as a decorator came from the publication of *Curious Arts* in 1825, an early how-to book that, along with other practical hints, provided the reader with instruction on do-it-yourself painted decoration.

In *Curious Arts*, Porter shared with his readers the clever, laborsaving technique of suggesting clumps of foliage with artful dabs of a paint-dipped sponge or cork stopper. It was very useful, especially when one needed to cover large surfaces with a continuous landscape. Porter was one of the first artists to popularize

this shortcut, and its effects make his fireboards and murals and those of his followers easy to recognize. Painters of the so-called Porter School include Stephen Twombly Porter, Jonathan D. Poor, Orison Wood, E. J. Gilbert and E. V. Bennett.

Several other fireboard painters are known to us from their work in other fields. Michele Felice Corné, a Neapolitan painter who emigrated to America in 1799, is celebrated for his overmantel paintings and murals. But Corné also painted several fireboards, including two that depict views of Canton, China, and Cape Town, South Africa, for the East India Marine Hall in Salem, Massachusetts. His are among the most sophisticated of the genre, exhibiting a command of perspective and geographical knowledge more commonly seen in engraved "views" of the period. Even better known is the Quaker preacher and artist Edward Hicks, who began his career as a carriage decorator. Hicks painted a fireboard depicting Niagara Falls in the same individual style that characterizes his many versions of *The Peaceable Kingdom*, down to the carefully lettered biblical text that frames the image.

Specific locations appealed to many fireboard painters, as did historical landscapes like views of Mount Vernon or the Battle of Bunker Hill. Landmarks such as lighthouses or the homes of patriotic heroes John Hancock and George Washington were also common subject matter. But a more frequent subject was the plain American farmhouse (often owned by the farmer who commissioned the fireboard) surrounded by the landmarks and animals particular to that farm. The decorators were among the first to see everyday New England scenes as worthy of portrayal, equal in interest to the romantic landscapes and grand vistas favored by their conventionally trained colleagues.

One farm portrait shows improbable jungle creatures grazing alongside the family sheep. Such license is typical of fireboard imagery, which often soared on the wings of artistic imagination to lands filled with fantastic trees bearing giant fruit, strange castles and exotic animals. There are sometimes odd hints of the academic in the compositions, as if their makers had seen some European paintings and incorporated what they

Fireboard, United States, circa 1840. Oil on pine; 36" x 45". Preventing soot as well as birds and other small creatures from entering a room through the chimney, fireboards fulfilled not only a decorative function but a very practical purpose. Here, a view of Niagara Falls is portrayed. America Hurrah Antiques, New York.





Fireboard imagery often soared on the wings of artistic imagination.

Fireboard, United States, circa 1850. Oil on pine; 33" x 43". A fireboard within a naively conceived trompe-l'oeil frame captures the quintessential rural setting—a country lane disappears over the hill into the horizon while a farmer attends to his mule in an adjacent field, with farmhouses in the distance. Sotheby's, New York.

remembered—albeit in a slightly skewed manner. The animals painted on so many fireboards may well have been inspired by the traveling shows of strange and unusual beasts that crisscrossed the country in the early years of the nineteenth century.

The idea for still-life paintings on fireboards clearly originated with the eighteenth-century tradition of placing a container of flowers or cut branches in an unused fireplace. Decorators tended to develop a series of stock still-life images that they repeated again and again with slight variations. They ranged from "theorem" paintings (flowers or fruit made of combinations of stenciled shapes) to trompe-l'oeil works that mimic the actual fireplace opening in its summer dress. The fool-the-eye attempts were often quite elaborate, with patterned tiles, domestic animals snoozing by the hearth and a real effort at perspective. Such enjoyable effects, and indeed the beauty of many fireboards, were unfortunately marred when in later years ill-placed holes were cut to allow the passage of a stovepipe. Less intrusive were the original louvers installed in some fireboards that flanked the central image and allowed fresh air to flow in and out of the room.

Even in less-than-perfect condition, fireboards attract a wide spectrum of folk art collectors. Decorative examples with simple imagery may be installed in fireplaces by furniture collectors to complete the look of a Colonial room. Fireboards with elaborate, sophisticated imagery—rarer and much pricier—appeal more to painting collectors and are usually displayed on walls. But no matter how they are used, these special objects are justly celebrated as precious aesthetic echoes of the confidence and sense of freedom that characterize the best of early America. □



Sir George Weidenfeld at Home in London

The Publisher's Artful Rooms on the Thames

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DERRY MOORE

Sir George W[illegible]feld, cofounder and chairman of the British publishing house Weidenfeld & [illegible]on, has lived in a London apartment designed by the late Geoffrey Bennison [illegible] "He knew my taste and my prejudices—my insistence on using only obj[illegible]nd colors of the European tradition," he recalls. ABOVE: In the draw[illegible]nfeld faces an 18th-century bust of Archduke Leopold attri[illegible]ond is a painting of the Imperial Chapel in Vienna—the [illegible]rth—by the circle of Martin Mytens.

ON SIR GEORGE WEIDENFELD'S seventieth birthday, eighty of his friends offered him their congratulations in the form of a small, privately printed book containing tributes from each of them. And what a list of contributors—diplomats, prime ministers, writers, philosophers, a former head of state, publishers of celebrated newspapers, all personal friends whose reminiscences illuminate the career of a remarkable figure. It was a fitting homage to a man renowned as a host of gatherings notable for their distinguished and often surprising guest lists and as the cofounder and chairman of the British publishing house Weidenfeld & Nicolson.

"There are at least ten George Weidenfelds, and I love every one of them," writes Barbara Walters. Among those she lists are "George the publisher," "George the diplo-



The drawing room has a windowed bay that overlooks the Chelsea Embankment and the Thames, and the comfortable book-lined space is punctuated by a striking collection of artworks that includes Hyacinthe Rigaud's oil portrait of Louis XIV, at rear left. Drawings by Matisse, Gustav Klimt and Egon Schiele are hung to the right of the dining table. Projecting from the bookshelf wall beyond is a repoussé-copper bust of Pope Urban VIII, from the workshop of Bernini. Geoffrey Bennison chose a rich shade of red for the walls.

mat" and "George the party-giver." "George is perhaps the only man left who knows what it is to have a salon, with the most amazing people," she adds, "from an ex–prime minister to a current mistress (not his)."

The tributes in the book that probably most pleased the honoree were those from prominent Israelis, commemorating what Sir Isaiah Berlin calls "Lord Weidenfeld's lifelong, unswerving loyalty to the State of Israel." Chaim Herzog, the president of Israel, is one contributor, while another, Jerusalem mayor Teddy Kollek, writes gratefully and movingly of Weidenfeld's efforts on behalf of his state. He himself says: "The most difficult decision I ever had to make was in 1949, when Chaim Weizmann, the first president of Israel, asked me to leave our new publishing firm in order to join him as his chef de cabinet. Harold and Nigel Nicolson resolved my dilemma by telling me that they would never forgive me if I didn't go for a year and then return to Weidenfeld and Nicolson. They were enormously helpful to me."

Barbara Walters's mention of "George the party-giver" is just one of many references in the book to his abilities as a host. His guests sometimes seem rather stunned by the brilliance of his entertainments. Lord Chalfont explains: "To carry on a conversation with Isaiah Berlin on one side and Gregory Peck on the other is a clear recipe for temporary schizophrenia, and it is not entirely impossible to find oneself seated at dinner next to someone with whom one is conducting an implacable vendetta or even a libel action."

Sir Nicholas Henderson sums up his impressions: "What some of the visitors from abroad may not realize is how unique these parties are, not merely by [illegible] but by their very existence [illegible] disappeared from [illegible] George provides [illegible] needed meeting [illegible]."

Jacob Rothschild writes [illegible] first met George Weidenfeld as an undergraduate at Oxford. "Since then



ABOVE: A 17th-century Brussels tapestry originally owned by the dukes of Buccleuch dominates the dining alcove. The gilt chairs were selected and upholstered by antiques dealer Christopher Gibbs in the early 1960s. Lord Weidenfeld, who has said he finds entertaining "an essential part" of his work, regularly gathers together diverse groups of authors, politicians, intellectuals and journalists in his London residence.

OPPOSITE LEFT: Over the fireplace in the library is Francis Bacon's *Study for a Pope, No. VI*, which was based on Velázquez's painting of Pope Innocent X and is from Lord Weidenfeld's collection of papal portraits. "It is the blend of temporal and spiritual power—the world of action and the world of thought—that fascinates me," he says. Flanking the fireplace are four 17th-century papal plaques in marble. Set against the black-lacquered walls are brass bookshelves designed by Bennison.

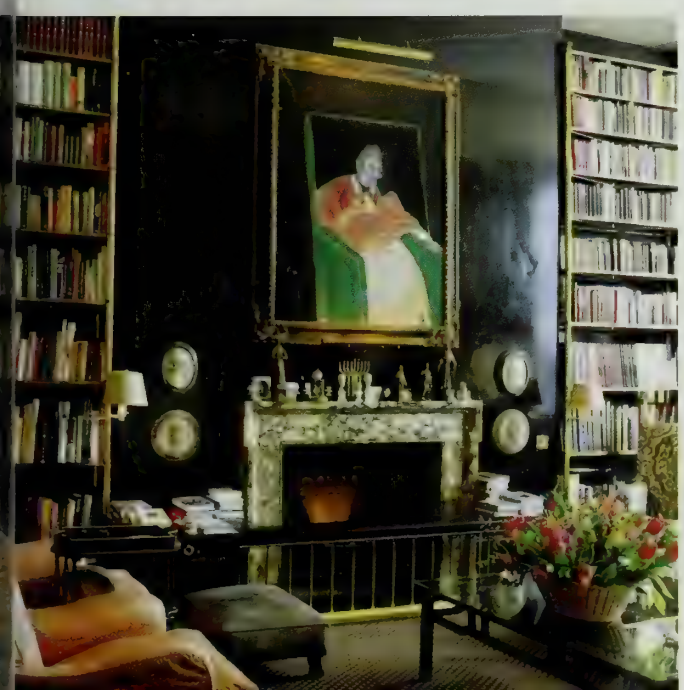
OPPOSITE RIGHT: Elsewhere in the library, objects on Lord Weidenfeld's desk include an 1802 bust by Potevin, an 18th-century model Portuguese castle and a brass menorah from the president of Israel, Chaim Herzog. Against the bookshelves is a gift for Lord Weidenfeld's 70th birthday, Derek Hill's portrait of him in House of Lords robes. Lord Weidenfeld was knighted in 1969 and awarded a life peerage by Prime Minister Harold Wilson in 1976 for his contributions to European unity.



not one year has gone by without George's exceptional intellectual and social gifts enhancing my understanding and enjoyment of life. For those Proustian powers of observation, for those catalytic evenings spent in his splendid rooms—without which London would have been an infinitely more parochial and less interesting place—I, like so many others, owe George much."

Lord Weidenfeld's "splendid rooms" have occupied a number of residences in London since he arrived from Vienna at the age of nineteen. One of them was a very grand house, but he says he is happiest in the Chelsea apartment into which he moved in 1973 with the help of the late designer Geoffrey Bennison.

The outside of the house is undistinguished and nearly identical to its Victorian neighbors that lie along the Chelsea Embankment overlooking the Thames. Up a flight of stairs is a small lobby in which twenty-five Klimt prints and a large Kokoschka lithograph are hung like wallpaper. Then there is the drawing room, an ample space painted the vivid color still called "Bennison red" in England. Double-paned windows rise from floor to ceiling, so there is no sound of street traffic, nothing to encumber the fine view of the plane trees on the riverbank, the stately barges proceeding up the Thames and







"I wanted to make my collection an accolade to Italy and Austria."

OPPOSITE: The television and music room features more works from Lord Weidenfeld's assemblage of late-Renaissance and Baroque art, including Carbone's *Portrait of a Venetian Magistrate*. Drawings and prints are hung at right near a 1969 painting of Lord Weidenfeld by Bryan Organ. The side table holds a Renaissance-style Italian bust based on a Hellenistic portrait of Roman emperor Marcus Aurelius.



ABOVE: The master bedroom is highlighted by an abstract work by Italian postwar artist Parmeggiani Tancredi. At right, a drawing of Lord Weidenfeld's daughter, the Honorable Laura Barnett, by Molly Bishop is displayed above an oil of his father by August Leczinski. The photograph to the right of the bed is of Lord Weidenfeld's mother as a bride. Atop the 19th-century chest of drawers is a portrait by John Wesley.

beyond to the panorama of Battersea.

The drawing room is one of Lord Weidenfeld's main reception areas, and the comfortable furniture is arranged in groups that invite conversation. There are pleasant pieces of Biedermeier and the odd early-nineteenth-century Russian chair, but the furniture isn't intended to impress; it is meant to be used. Lining the red walls is a wonderfully miscellaneous collection of paintings and drawings, among them Mannerist and Baroque works by seventeenth- and eighteenth-century masters. "My interests are entirely European," says Lord Weidenfeld of the objects and artworks he has gathered over the years. "I wanted to make my collection an accolade to Italy and Austria."

Set over the south fireplace are two biblical scenes in elaborate architectural settings by the Mannerist Giovanni Ghisolfi, "a precursor of Surrealism," says the owner approvingly. "Ghostlike, *fantasque*—De Chirico would have liked his work." Two oils of "philosopher-beggars" by Neapolitan artist Luca Giordano hang opposite the north fireplace, over which are placed drawings by Klimt, Matisse, Picasso and Egon Schiele. There are sculptures here and there—a couple of Baroque Roman emperors and, from the workshop of Bernini, a bust of Pope Urban VIII. ("He's the one who rebuilt the city after the sack of Rome," Lord Weidenfeld explains.) He has a passion for portraits of popes, and talks about their personalities much as he might describe the dinner guests he expects that evening.

A dining alcove off the drawing room would accommodate most people's dinner parties, but frequently it is inadequate for the needs of this generous host, and large round tables are brought into the drawing room to seat the overflow.

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Sailing in Style Aboard Gee·Dee

Jon Bannenberg Blends Technology and Comfort for the High Seas

YACHT AND INTERIOR DESIGN BY JON BANNENBERG
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DURSTON SAYLOR



GEE·DEE CAUSES quite a stir when she sails into foreign ports. People who know about such things gather, admiring but a little perplexed. She's a thoroughbred, clearly designed for very serious sailing, but at a hundred feet, she's bigger than any racing class they know. What is she?

Gee·Dee is something new. Until now, boats have been either machines for performance or pleasure crafts for cruising. London-based Jon Bannenberg designed the yacht for a man who wanted both. "A boat with no compromise in the sailing and the seakeeping, but so luxurious and comfortable that my wife will enjoy it" was what he asked for. In other words, good sailing *and* good living.

It wouldn't have been possible ten years ago. Then, a yacht the size of *Gee·Dee* would have needed a crew of twenty, which doesn't leave much space for the luxuries and comforts. Today, incorporating the latest technology in hydraulics and electronics, she can be sailed with a crew of four.

Still, Bannenberg maintains that no machinery can ever replace the person who really knows how to sail. The owner of *Gee·Dee* is a man who does. He's been sailing since he was six and has skippered his own sixty-foot sloop in transatlantic and Bermuda races.

He was able to tell Ron Holland, the naval architect on the project, exactly the kind of sailing he wanted, and Holland achieved that and more.



Jon Bannenberg incorporated the latest advances in high-performance sailing as well as luxurious materials in designing *Gee·Dee*, the 100-foot yacht of an avid sailor and his wife. OPPOSITE: The mast is 123 feet high and tapered to enable the yacht to reach speeds of up to 16 knots. "There's no magic to high tech," Bannenberg says. "What was true about keeping afloat a hundred years ago is true today. You still have to know how to use the wind." ABOVE: Bannenberg, who believes yacht interiors don't have to be strictly nautical, lined the saloon with mahogany. Tiffany's ship's clock.

ABOVE: A strip of windows and a skylight provide natural illumination in the saloon. A mirrored panel drops down over the navigation equipment when it is not in use. Bannenberg crafted the mahogany-and-leather low table, which contains a stereo. Sofa fabric, Brunschwig & Fils.

"The challenge is finding better ways to use confined spaces," says Bannenberg, who designed *Gee-Dee* to sleep six, in addition to a crew of four. BELOW: Space in the guest cabin is neatly planned—the mahogany-and-leather bedside table and the bed base conceal storage areas.



He used a fully battened mainsail, something found only on the newest boats in the America's Cup class. Long battens give stiffness to the sail so that it acts like a wing to build in a draft and increase lift. That means *Gee·Dee* reaches speeds not often attained in a cruising yacht. Sixteen knots is the best so far, but they're hoping to push it further. Not bad when yachts in the America's Cup are doing well at fourteen knots.

Just as the owner was absolutely clear about what he wanted technically, his wife worked closely with Bannenberg on the interiors.

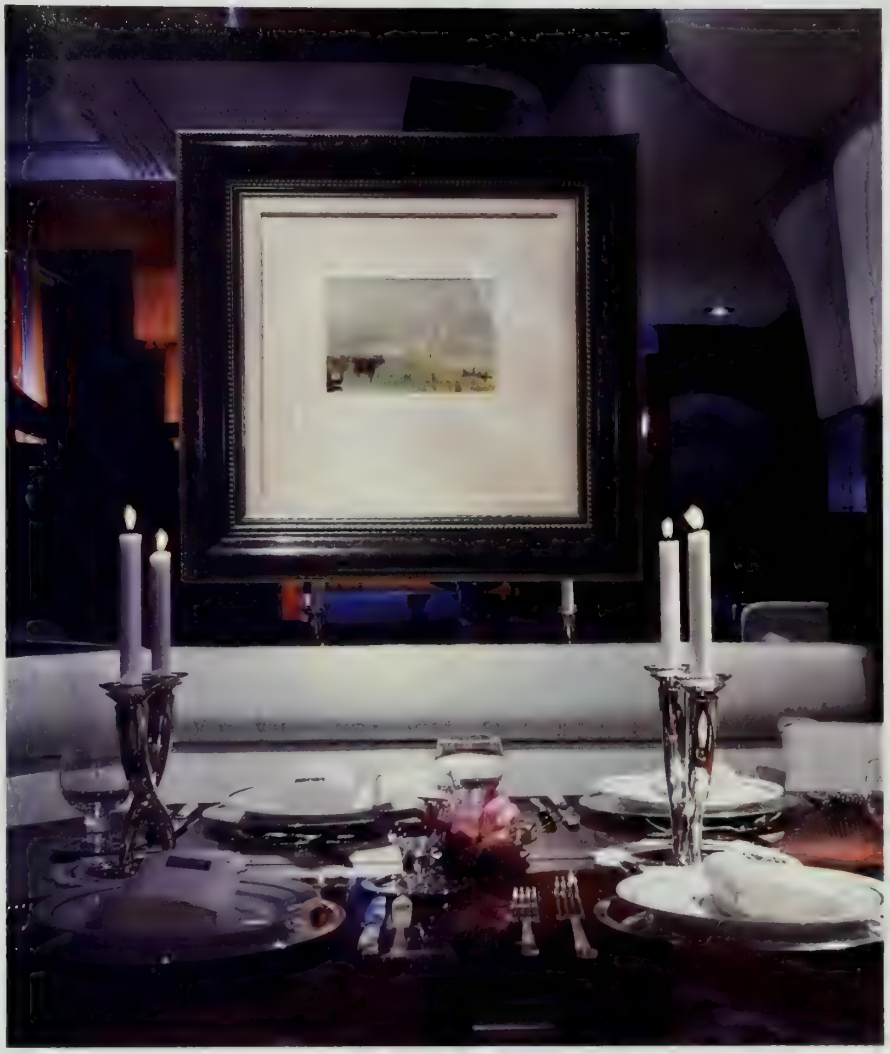
They began with a bold tapestry after Jean Cocteau that depicts two heads in profile with fish-shaped eyes and curly horns. This was the theme that would, as Bannenberg says, "kick it all together." He designed door handles in the shape of spiraling goats' horns and commissioned a skylight sculpture that outlines the profile and fish eye of the tapestry.

The wife found a book on Cocteau that contained designs for round medallions in relief, which Bannenberg incorporated into the mahogany doors of the master cabin. He solved the problem of getting daylight into the cabin by interpreting the medallions as sandblasted-glass portholes.

On a yacht, Bannenberg explains, natural light is always restricted. "The mast and the sails are big, the loadings on the structure are colossal, and each time you punch through the hull you add structural problems. So you try not to make too many holes in the hull.

"Otherwise, designing a saloon at sea is much like designing a room on land. It is the architecture, with vistas and split levels, that gives character. The real difference in designing a yacht is getting everything into a limited space.

"But that," he emphasizes, "is the



ABOVE: "Our life is simple when we're on board," says the wife. "We wear shorts and jeans. But I do like scented candles and a well-laid table with good cutlery and linen." A watercolor from J. M. W. Turner's Venetian period hangs in the dining area. On a table Bannenberg designed are candlesticks and place settings from Christofle.



RIGHT: For the doors of the master cabin, Bannenberg created sandblasted-glass portholes after Jean Cocteau medallions. The door handle is part of the ship's logo—two heads in profile with goats' horns and eyes shaped like fish—which is also from a Cocteau design.



real interest for me: working within all those limitations. Once you've fit in the engine and the services, the saloon and the cabins, there can be some very funny shapes left over. It's quite an interesting skill fitting things into those shapes, working every nook and cranny."

For that reason, guests are sent a canvas bag printed with the yacht's logo and are allowed to bring aboard only what can be packed inside.

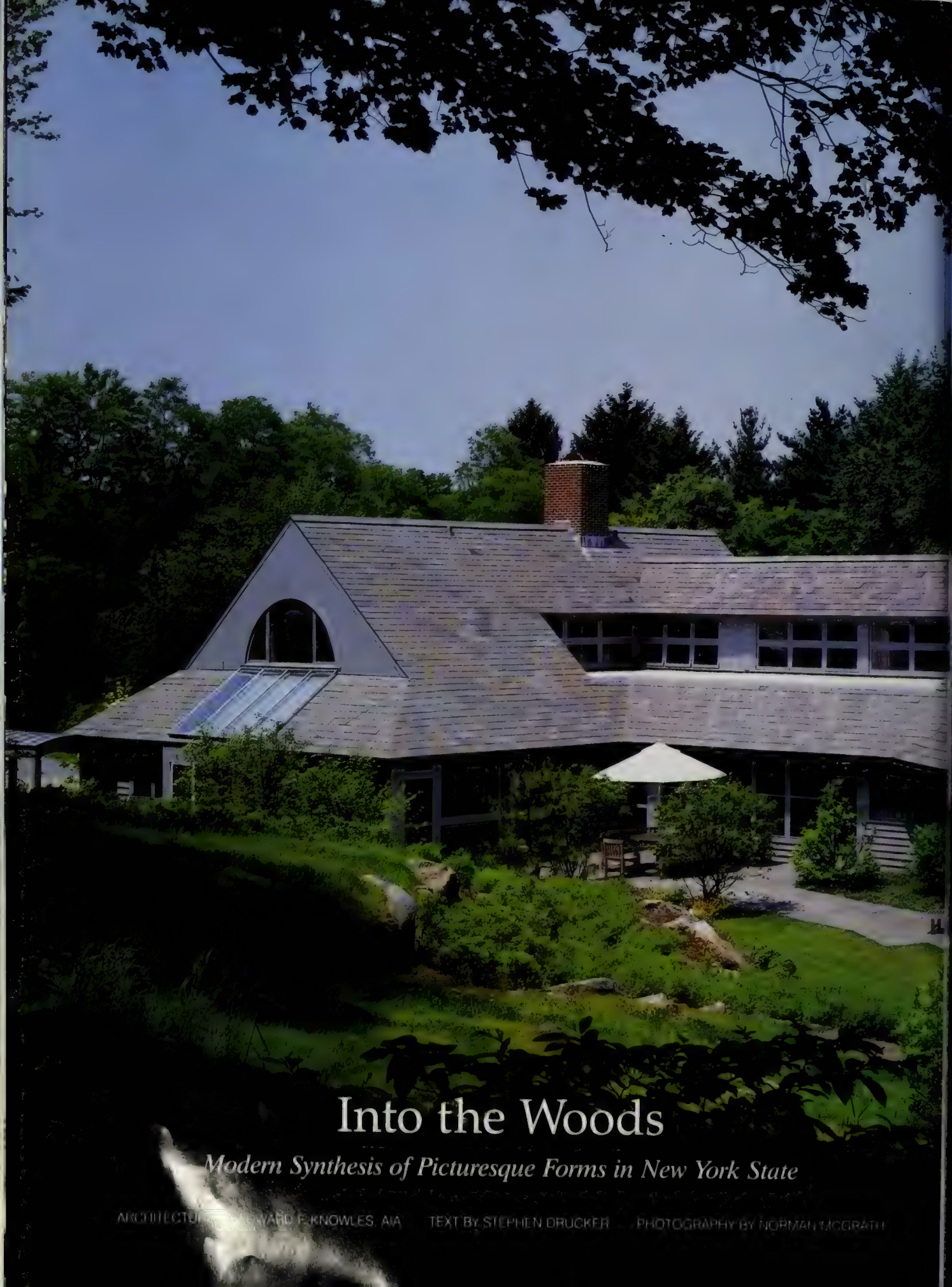
"It's a good discipline anyway," the wife says. "You don't need black tie and jewelry for glamour. That's not what life at sea is about. What's important is the excitement of sailing—the feeling of the vast expanses of sea, or waking up in the morning in a quiet bay and going on deck for breakfast. There's no better sense of being at peace with the world."

Gee·Dee is a boat for the best sailing and the most comfortable living, for what Jon Bannenberg calls "all the pleasures of being in, on and at sea." □



LEFT: Bannenberg used neutral tones in the master cabin and enhanced the space with mirrors. The photographs are of boats that belonged to the owner's grandfather, an admiral. Reflected on the far wall is a 1920s French iron mirror. Sofa fabric, Brunschwig & Fils.

ABOVE: "*Gee·Dee* is easy to sail when you know how," says the owner, who also skippers his own 60-foot sloop in transatlantic races. "As with all boats that go very fast, you come to certain limits. What is fun is to sail at the limits."

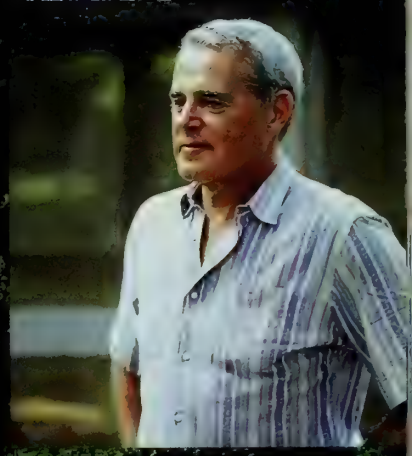


Into the Woods

Modern Synthesis of Picturesque Forms in New York State

ARCHITECTURE: EDWARD F. KNOWLES, AIA TEXT BY: STEPHEN DRUCKER PHOTOGRAPHY BY: NORMAN MCGRATH

In upstate New York, architect Edward Knowles has designed "a modern interpretation of an English Arts and Crafts house" on 72 wooded acres. "The angle of the wings of the house creates a 'sun trap,' and overhangs on the living wing, at left and center, keep out the summer sun while letting in the winter sun," he says. Clerestory light floods the interior spaces. The wing with the indoor pool, at right, is set at an angle.



"A rather large expanse of building is broken down in scale through the use of related but different elements," explains Knowles (inset), "such as rounded windows and dormers, varied roof shapes and sliding doors of different sizes."

EDWARD KNOWLES WAS A pink-cheeked young architecture student at Pratt Institute when Philip Johnson came to lecture on modernism. The year was 1950, and Edward Knowles, to his teachers' dismay, was designing Tudor houses.

"Can you believe I had the audacity to ask Philip Johnson to lunch?" says Knowles, recalling the day. They had hot dogs; Knowles does not say who picked up the check.

Then he took Johnson on a tour of the stately homes of Brooklyn: turreted piles of brick and brownstone from what was then regarded as the Dark Ages. "I think these are great," Knowles told Johnson. "They really move me," he added, for emphasis. Johnson did not even put up a fight: "You're right, and they're wrong," he said to Knowles. "Stick with it."

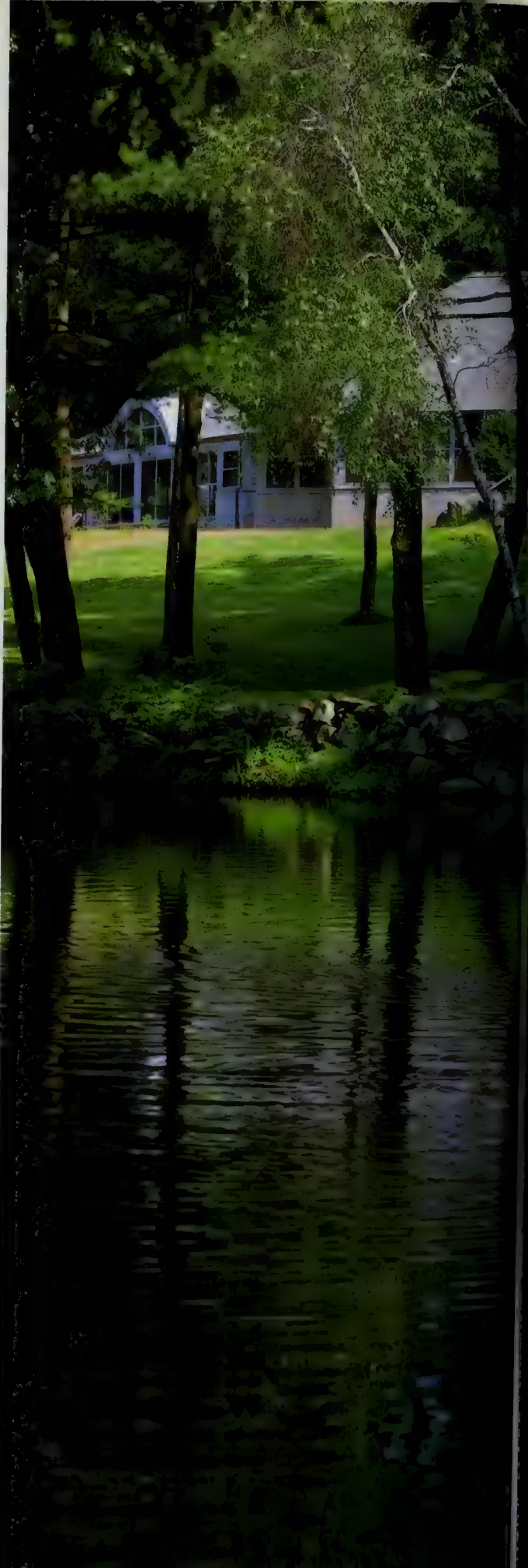
Edward Knowles stuck with it.

Central casting for architects could not improve on him. His thick hair has now grown silvery; he wears a tweed sack sport coat and a silk bow tie that stands at attention.

One of his more recent projects is a house he built north of New York City, in a prerevolutionary area where the roads grow twisty and fragments of ancient stone walls hold back the hillsides, where the gambrel-roof farmhouses cling to the old turnpikes and the shutters are incised with crescent moons. There, Knowles and his associates created an estate for a client on seventy-two acres surrounding an old millpond, where the deer come along not singly but in herds.

The house, built with project architect Michael Blasberg and associate architect Seth Hiller, is a modern synthesis of all the picturesque styles of the nineteenth and early twentieth centuries. It is as romantic as any of the great Shingle Style houses, although there isn't a shingle to be seen. It is as pure as any product of the Arts and Crafts Movement, although it is neither didactic nor ascetic. Like a house by H. H. Richardson, it has an ad hoc quality, in a calculating way. And like a house by C. F. A. Voysey, it has a great sweep of a roof that promises warmth and security. "Not coldly modern, not sentimentally traditional" is how Knowles characterizes the design.

Ask him the usual questions and he mentions that back at Pratt Institute, he hated having to justify his designs to the modernists. Ask him why



A screened gazebo with glass walls, framed in cypress with a slate roof, sits in what was formerly a millpond. "It is accessible via a boardwalk that also serves as a canoe dock," says Knowles, who worked with landscape architect David Engel as well as architects Michael Blasberg and Seth Hiller. Most of the major rooms in the main residence overlook the pond.



and he responds, "Why are you wearing a tie?"

"You can rationalize any shape with any philosophical system," he observes. "The modernists did what they did because they liked it, not because of philosophy."

So suffice it to say that Knowles and his associates did what they felt like doing, and in the process they somehow made thirteen rooms and 6,000 square feet seem intimate. Let's call it the house of three moods.

The first mood was established by the pond. Everyone agreed that the house ought to stretch out along the magnificent view. Unfortunately, the pond lay to the north and the rocky site sloped upward on its south side, blocking the sun.

Architects, like plants, tend to be phototropic; in this case, Blasberg says, "the whole house faces the wrong way." A series of expansive public rooms and bedrooms focus on the view, with huge windows to the north and clerestories to the south to enhance the light. The south side of the house has a series of cozier rooms: a screen porch, a winter garden, a sunroom and what Knowles refers to as "Grandma's kitchen."

The rooms interconnect virtually without corridors. "The house represents a compact approach to planning," says Blasberg. "We started with a distinct perimeter, and instead of sticking things on, we carved things out."

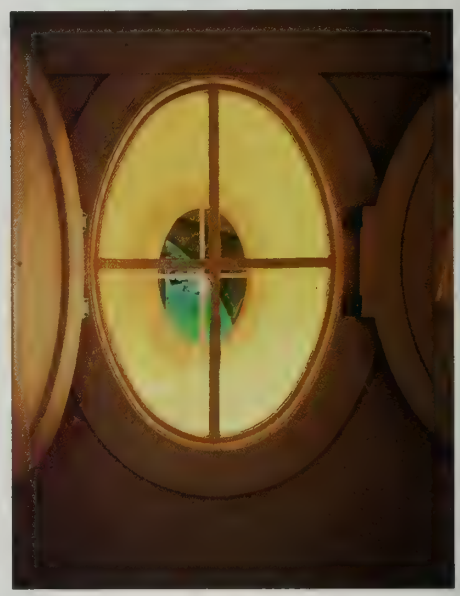
The second mood was introduced with Tidewater cypress from the Carolinas, which was milled into paneling, doors, window frames and other architectural details. Knowles felt that Stick Style was more appropriate for the staircase than the usual turned balusters, and that it should be dramatic even though it only leads to two modest upstairs bedrooms. The windows vary from room to room. There are ribbons of glass in the north-facing rooms and four-over-four windows in those facing south. "Why not?" says the architect. "The scale is more intimate."

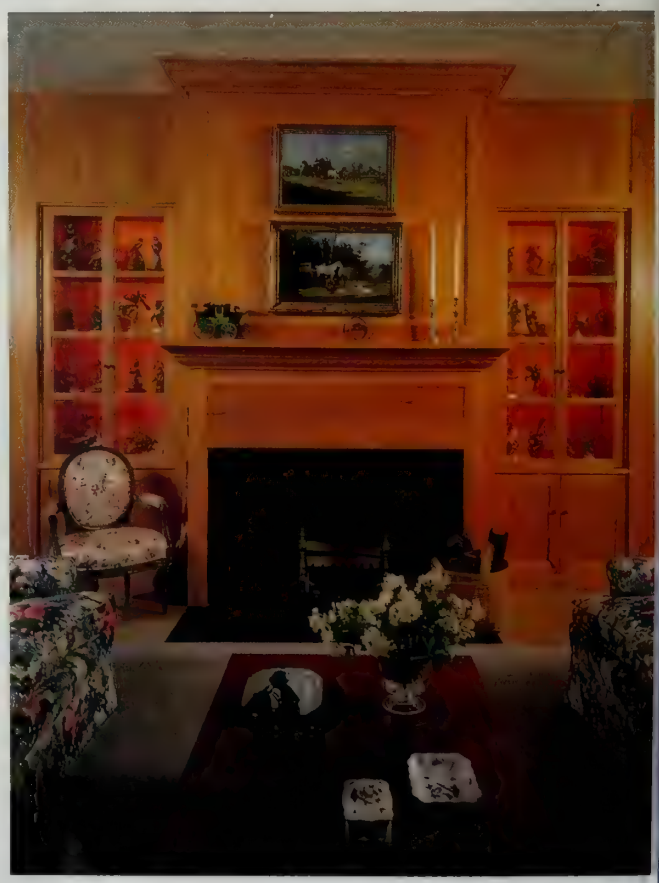
The exterior is cypress, too, but the roof was covered with Vermont slate—"to hold the house down." Normally a heavy-looking slate roof is reserved for a masonry house, but, Blasberg explains, "you get sharper corners and a flatter roof with slate."

continued on page 177

"We wanted to create a cheerful, informal country house on a beautiful site and include traditional elements in the design," says Knowles, who brought in Lauder Bowden to do the interiors. RIGHT: In the living room, paneling and cabinets of cypress—the dominant material used throughout—surround the fireplace, while wide-plank oak floors have been stained a pale gray brown. Porcelain birds by Dorothy Doughty line the shelves, complementing two George Wright coaching scenes. Chair fabric from Clarence House. Cowtan & Tout sofa fabric.

BELOW: A fanciful window in an upstairs bedroom "enhances the sense of playfulness," says Knowles. OPPOSITE: The wing containing the swimming pool looks onto the woods. "Its ceiling, of vaulted cypress boards, is slotted at the peak, allowing light to filter down from a long skylight," Knowles points out, "and the sliding glass doors are opened in summer." Whimsical sea creatures decorate the bottom of the pool.









French Twist for a Malibu Canyon

A Continental Attitude Shapes a Southern California Retreat

ABOVE: "It's not what you'd think of as a beach house, it's more equestrian—a sophisticated country house for serious riders," says Illya Hendrix of the French-style Malibu canyon retreat he designed with Thomas Allardyce.

INTERIOR DESIGN BY ILLYA HENDRIX, ISID, AND THOMAS ALLARDYCE, ISID
TEXT BY DONALD SPOTO PHOTOGRAPHY BY MARY E. NICHOLS



ABOVE: "The kitchen/dining area is the focal point," says Candice Haas, who shares the house with her husband, Robert. A 19th-century oil after Louise Moillon rests on the stone fireplace mantel. Tapestry-covered Régence-style fauteuils surround the French gateleg table. "We wanted to create an environment that felt like the French countryside," says Allardyce. OPPOSITE: In the living room, an 18th-century French oil hangs above a Louis XVI–style table that holds a 19th-century French urn and hurricane stick. The plate is 19th-century Imari.

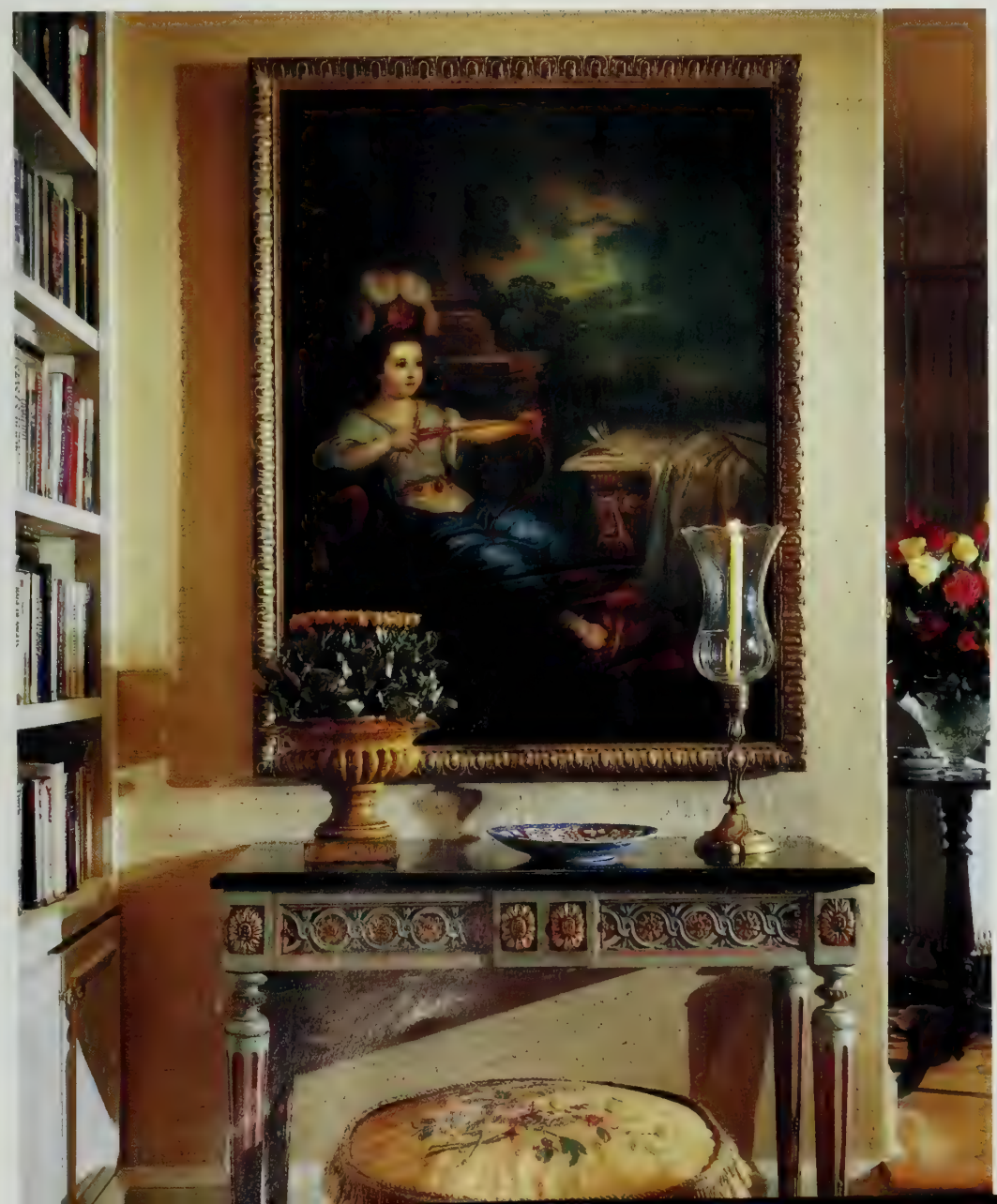
NESTLED IN A quiet Malibu canyon not far from the ocean is a splendidly furnished rural French-style house—a country getaway for Texans Robert and Candice Haas.

"We stumbled on the place before it was finished," says Bobby Haas, "and it was the proverbial case of love at first sight." There was interior work to be done, however, and the right furnishings had to be located—and for that he credits his wife and their designers, Los Angeles–based Thomas Allardyce and Illya Hendrix.

"It's a serene house we can run to, where we can stare at the mountains," says Candi Haas. "But our love for antiques gradually added a certain formality to the place. Bobby and I enjoy antiques shopping, and as the house grew and the style of each room took shape, we saw the task as something serious and gratifying at the same time."

"They share our passion for eighteenth- and nineteenth-century French and Italian pieces," says Tom Allardyce. Working closely with their clients, who bought the house three years ago when only the exterior was complete, Hendrix and Allardyce supervised the finishing of the interior and planned each of the ten rooms, traveling to New York and San Francisco for art and furnishings. "French designers often tell us that French designs are serious while Italian designs are whimsical," Allardyce says. "We wanted a careful balance of both, but we and our clients wanted above all to avoid exaggerated formality." As Hendrix adds, "Period French houses

"We wanted a careful balance of French and Italian designs," says Allardyce. "Above all, we wanted to avoid exaggerated formality."







"It's a distilled collection that appears to have been accumulated over generations," Allardyce says. ABOVE: Amid the Régence-style furnishings in the living room is an 18th-century Chinese cabinet; the pair of Kangxi blue-and-white temple jars are from Kentshire Galleries. Silvered-bronze hurricane lamps adorn the Louis XIV limestone fireplace. The crystal covered stemmed bowl is 19th-century French.

are completely natural in their appointments and style. Everything was meant to be functional."

The result is a residence inviting casual fireside suppers as well as elaborate dinners. "It's flexible," says Bobby Haas. "The house can be our private hideaway, but it's also a perfect place for welcoming guests and for entertaining." Blending the practical and the pleasing, every piece is both decorative and resolutely utilitarian. And the subtle interplay of California canyon light seems everywhere refracted in bright colors and rich furnishings.

A comfortable atmosphere is established immediately on entering, for just beyond the entrance hall, two steps lead down to a kitchen/dining area dominated by a large, rustic fireplace. The walls are covered in a natural raffia, which, with the wide-planked bleached floors, highlights the eighteenth-century gateleg dining table. As throughout the house, the designers strategically placed bronze and iron candlesticks and candelabra. "Often we design a room so that a blazing fire and candles provide the sole lighting," comments Hendrix; necessary modern electrical complements are discreetly recessed.

The living room and the salon

RIGHT: "We hoped the design would have a sense of flexibility, and we created several conversation areas in the living room and the salon," Hendrix points out. The jacquard on sofa, club chairs and ottoman is from Manuel Canovas; drapery toile from André Bon; Scalamandre silk drapery sheers. Circa 1830 Aubusson carpet from Megerian. An antique Italian giltwood mirror hangs between the windows in the salon. The striped fabric on the armchair and ottoman is from Kravet.



In the bedroom, a blue patterned wallcovering enhances the Gallic quality.

(which give out through the French doors to the pool and spa area) allow for a variety of entertaining styles. On two levels, linked by a pair of early-nineteenth-century Aubusson carpets with similar patterns and reversed colors, the grand space is full but uncluttered. A center table and a pair of fauteuils (all Régence) create one commodious conversation area, while an eighteenth-century Chinese cabinet (surmounted by Kangxi temple jars) encloses a media center.

"The Haases worked as closely with us on fabric selection as they did when approving our choices of period furniture," recalls Allardyce. In the salon, a French walnut table has five removable leaves for a large dinner party. Nearby, a Régence-style chair and an embossed leather-topped bench set amid Regency-style chairs typify what the designers call their *mobilier* style. "It's a great word that means everything is movable and changeable," Allardyce explains. With the pieces rearranged, the room can easily seem to grow, even with a number of guests, his partner adds. Bright colors (yellow, blue and red prevail), the cheerful patterns for window treatments and the table lamps—made from Japanese porcelain vases—harmonize with the paintings and the Imari ware, with the dark English and lighter Continental woods. Madagascar cloth for wallcoverings, handwoven in



"The project gave us the opportunity to use patterns and prints as well as really fine country antiques," says Fredrix. A Louis XV–style commode from Provence stands beneath the windows in the master bedroom. Framing the bed are a pair of 19th-century Chinese lamps. Near the foot of the bed, a 19th-century English bamboo table and a giltwood chair has been placed by a Louis XV–style chinoiserie lacquered bureau.



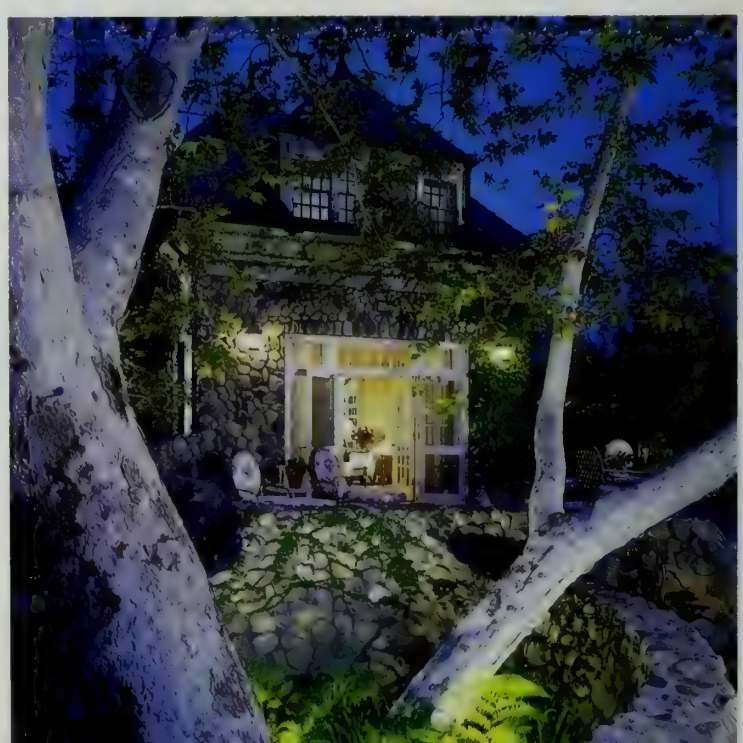
ABOVE: "Sometimes the Haases enjoy having breakfast in the master bedroom sitting area," notes Allardyce. A silver plateau-table accompanies an antique French sofa adorned with pillows covered in 18th-century French Aubusson fragments. Drapery sheers from Clarence House.

"The house has the most peaceful and stimulating setting—I think of it as our little jewel in the mountains," says Candice Haas. "In a word, it's privacy," adds Robert Haas. "We can relax as much as we like." BELOW: The house is set amid trees native to the coastal canyon terrain.

the Orient, lends a sense of texture.

Upstairs, the master bedroom is highlighted by a sitting area with an antique sofa of carved pearwood. A blue patterned wallcovering and a ...ze-doré candelabrum lamp en... the period Gallic quality, and ... in the bedroom alcove, the ... stressed the country milieu ...ering both the walls and ...iling.

...l preference," Allardy... ...or every room to be warm ... —really inviting." I... ...try of classical dignity ... lush natural environment, th... have found that French ... can blend well with casual C... living. □





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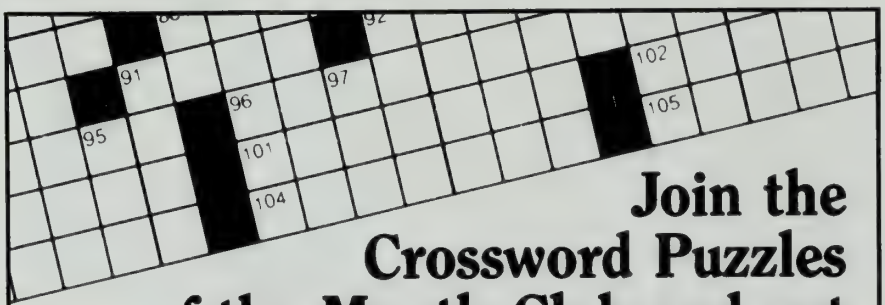
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The Country Residence of Robin Roberts
continued from page 110

sauna with a private Japanese garden. A sizable wine cellar and exercise room add to the comforts of home. "What makes this residence cohesive is its overall twentieth-century imagery," Bradfield points out. "We spent a lot of time trying to accomplish a seamlessness of space." The outdoor areas seem to go on forever—terraces and private patios appear unpredictably throughout the residence. "In the warmer months," says Roberts, "we constantly live outdoors."

"The house represents Robin Roberts in every way," says Spectre. "He has a keenly developed sense of refinement. There are many ways to decorate this house or any other house, all of which may be correct. Decorating is not an exact science. But you do need a point of view that gives the selections and choices a basis—an underlying logic that holds the entirety together on every level. If something has style," he continues, "you may not agree or say you would like to live there, but you must respect the consistency of taste and the level of thought that goes into the environment."

Point of view is the key that links

"Every part of every room was carefully thought out and edited."

the private and professional worlds of Robin Roberts. At Clarence House, where he works with art director Kazumi Yoshida and several staff members, the goal is "to do work of quality but for different tastes," he says. "You have to understand those tastes. But you do need a point of view. Your work should be based on terra firma. You can't build a collection on design that is à la mode." In the case of the Roberts house, the three participants now feel an immense pleasure with their achievement. But as Spectre sums it up, "The house speaks for itself." □

Calligraphic Play of Words and Pictures
continued from page 125

quently natural, they nearly always aspire to the abstract. Geometry, if not their God, is at least their Gospel.

So, in the world of Fraktur, the sun becomes a compass rose. Unearthed blossoms fill the pages. Hearts proliferate, and heraldic animals freed from escutcheons stand poised in greeting. Tulips bloom from elaborate urns and come to flower in checkerboards while trees rise from crowns, and great capital letters almost engulf the text that follows. Surrounding the maze of words may be a maze of vines or a pair of deer with surprisingly botanical antlers. And everywhere, everywhere, birds as rich as those in chinoiserie designs sing the blessings of baptism: birds out of myth, birds out of legend, parrots, eagles, and birds with only heavenly counterparts.

Looking at Fraktur, one is put in mind sometimes of the simple designs found on Colonial blanket chests, and sometimes one is put in mind of the Book of Kells. And though here and there one finds an angel reminiscent of those engraved on Colonial headstones, or a pelican feeding its brood—an image of Christian charity—one rarely finds consistent symbolism. Instead one discovers a fondness for design, a fondness apparent in nearly every artifact of Pennsylvania German life. That theirs was a world based on order is reflected in the beautiful symmetries of Fraktur. And that theirs too was a world grounded in devotion is evident in the Fraktur text, for whose sake the decoration fills the margins. "Take thought," says one of the earliest examples of Fraktur ever found (1757), "take thought that your noble soul is like a little clean bird." □

The images of Fraktur nearly always aspire to the abstract.

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MARY TYLER MOORE'S MANHATTAN

City Living for the Actress and Her Husband, Robert Levine
continued from page 132

contemporary sofas with Regency and French side tables and chairs, but initially she balked at their delicate contours and intricate gold-leaf designs. "Mary thought that maybe they would be too fussy, and objected," says Alpert, "but when the apartment started to evolve she became more comfortable with them." Explains Moore, "I'm not afraid of elegance, but I was concerned about our dogs." The two dogs—Dash, a golden retriever, and Dudley, a petit basset griffon Vendéen—are "really our family," she says. "We don't deny them access to any sofa or bed or piece of furniture. So we wanted something that would be comfortable for the four of us, as well as look elegant." In hunting through antiques shops, Moore was also drawn to lacquered and carved Chinese furniture crafted during the 1800s through the 1840s. Acquisitions for the apartment included an oversize Chinese cabinet for the living room and an Anglo-Chinese bed for the master bedroom.

In Manhattan, space is always at a premium, and Moore and Levine insisted on utilizing every inch. "During construction," Wang recalls, "if Mary saw a wall with space, we had to go back to the drawing board." As a result, the apartment has a multitude of secret storage compartments. In the library, for example, a carved oak paneling was torn and later carefully replicated by cabinetmen—so that a hidden bar, television and stereo system could be installed.

In the bedroom wood-paneled dressing area designed and built by Dakota Jackson, virtually every section of the walls—even the inside of the window frames in Moore's room—pulls out to reveal closets and drawers. "It's like a Chinese puzzle," says Jackson. "Mary's whole room is made of hidden compartments."

The sneakers and evening bags and usual life clutter are thus well out of sight, leaving the eye free to focus on the art. Walk with Moore and Levine through the apartment as they talk about their collection, and you get a glimpse of special moments in their relationship. A bronze horse by Matisse was a birthday present Moore gave to Levine; a Chagall sketch was a wedding gift; a wood sculpture was purchased on a London vacation. In the living room, both note with pleasure a David Hockney work called *The Fourth Love Painting*, on which the artist has boldly scrawled, "I will love you at 8 p.m. next Wednesday." Explains Levine, "It attracted Mary's eye because at the time she had a series on CBS at eight o'clock on Wednesday." But Moore was also intrigued by the story behind the painting. "According to David Hockney," she says with a smile, "the line was in response to his lover, who said, 'I will love you forever.' And he said, 'Don't tell me that—will you love me at eight P.M. next Wednesday?'"

"I decided it was time to leave my carefree bohemian days and move over to the East Side to join the grown-ups."

Moore has downplayed her film and television memorabilia in the apartment, but she has kept one symbol of her mutual love affair with television viewers—the gold *M* from her prime-time series. Putting sentiment aside, she actually donated it to a charity auction for the New York City Opera a year ago, and as a surprise, Levine bought it back for her. Now the *M* hangs discreetly on a home-office wall, a romantic link between Mary Tyler Moore's television past and her modern-day present. □

SIR GEORGE WEIDENFELD

The Publisher's Artful Rooms on the Thames
continued from page 153

Very few guests could forget the library, with its fine brass-bound bookcases and Francis Bacon's startling *Study For a Pope, No. VI* displayed over the mantel. Two other papal portraits occupy the room, and Lord Weidenfeld's Regency desk is placed in front of another tall bay window with a river view.

Just off the library lies Lord Weidenfeld's inner sanctuary, where he listens to music and watches television. It is a relatively small room, dominated by Vincenzo Rustici's oil of the Palio horse race as it was performed in Siena in the sixteenth century. There is also a rich collection of drawings by such artists as Derain, Kandinsky, Moser, Giacometti and Cocteau. And as if this weren't enough, over the door is a series of six prints by Kokoschka titled *Jerusalem Faces* that includes Golda Meir, Teddy Kollek and Moshe Dayan.

Sir George Weidenfeld has a passion for portraits of popes.

The sense of harmony that pervades the apartment comes partly from Geoffrey Bennison's fine sense of proportion; but the easy relationship between such disparate objects is due largely to the skill and taste of the multidimensional owner.

Sir George Weidenfeld has come a long way from the lonely days in 1938 when he was obliged by the Nazis to leave his affluent family in Vienna and roam the streets of London with only a few shillings. "I saw an advertisement in *The Times* saying that the BBC was looking for broadcasters, so I answered it. The moment they gave me a nod and a wink and said 'You have the job' was the most wonderful thing that has ever happened to me. I walked in the park with the BBC contract in my pocket, and I will never forget how blue the sky was and how the birds sang." □

Picturesque Forms in New York State
continued from page 164

The third mood of the house was established by David Engel, a principal in Landgarden, a landscape firm in New York. Known for his Japanese-style gardens, Engel is a man who can have a meaningful relationship with a rock, and after careful study of the stones on hand, he created numerous paths and waterfalls.

Louis Kahn used to say that every architect builds a chapel somewhere in any project, and in this house it is the poolhouse. It sits at the end of a one-hundred-foot-long enfilade, hidden by a hook in the last few feet. "The kinetics of the space pop you in," Knowles says.

"A poolhouse shouldn't look like an athletic club," he explains. "You have to make it a room and provide places for people to enjoy themselves." And so there are plants and furniture; there is a curve in the pool to make it seem less institutional; and the client's drawings of whales, starfish, flying fish and porpoises have been transferred to the pool bottom.

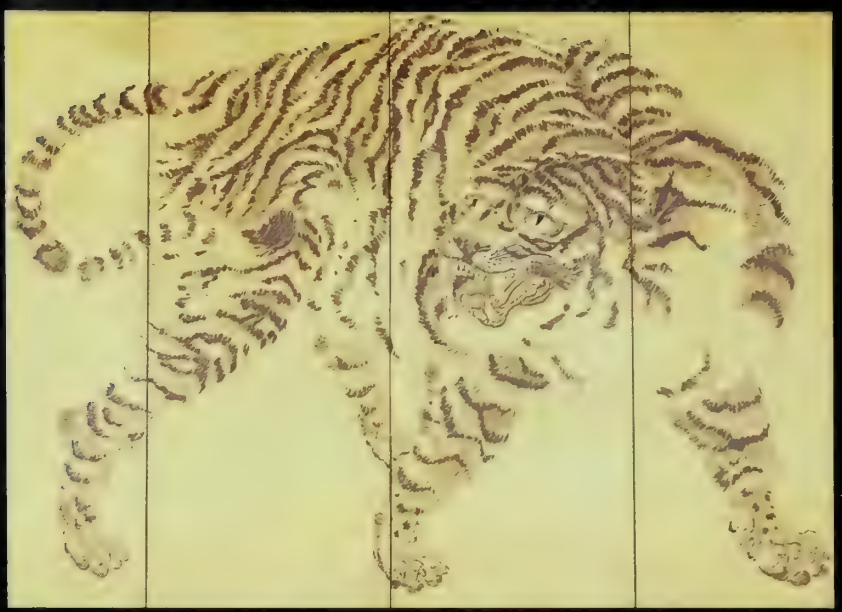
To improve the acoustics, the roof —a blend of two arcs—has been clad in cypress. Blasberg is especially proud of it. "Each board had to be cut to a different angle," he says. "Each joint had to be thought out, but the results were worth it."

Aside from the usual pantheon, Knowles cites one other significant influence on his architectural development: Miss Irene Knowles.

"Yes, I had an Auntie Mame," Knowles says. "When I was thirteen years old, she asked what I wanted for my birthday, and I said I wanted to go to Chicago and see all the houses by Frank Lloyd Wright. I would walk right up and ring the bell, and Aunt Irene would hide behind a tree. Of course," he continues, "the owners would see this little kid and say, 'Come in.' Then I would wave her in."

Perhaps one day some thirteen-year-old and his Auntie Mame will knock on the door of the house with the big slate roof, and another young architect will be on his way. □

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FORT BELVEDERE

Inside the Private Realm of Edward VIII and Wallis Simpson

By Anne Edwards

"WHAT WOULD YOU POSSIBLY want that queer old place for?" King George V asked his eldest son, Edward, Prince of Wales, with some surprise when, in 1929, he proposed to convert the castellated conglomeration called Fort Belvedere, situated on crown land bordering Windsor Great Park, for his country residence. Then the king added sharply, "Those damned weekends, I suppose."

"Those damned weekends" were all that kept Edward from feeling caged. Until he became obsessed with the idea of making Fort Belvedere his country



GLOBE PHOTOS/DOROTHY WILDING



PHOTOGRAPHY COUNTRY LIFE

Fort Belvedere, situated on the outskirts of Windsor Great Park, was once the private residence of Edward VIII. It was there that he fell in love with Wallis Simpson and lived until his abdication in 1936. ABOVE: A 1930s portrait of the couple. LEFT: The Fort's central crenellated tower dates to circa 1750.

Fort Belvedere was first conceived as a folly in the Rococo period. BELOW: The drawing room was formerly King George IV's dining room. Its wall treatments were carried out in 1930 for Edward under the supervision of Freda Dudley Ward, his mistress at the time.

home (he also had apartments in St. James's Palace, London) he rented various houses, usually selected because of their proximity to a golf course. To these he brought his current mistress and assorted friends, none of whom met with the king's approval.

Fort Belvedere, designed for William, duke of Cumberland, circa 1750, and transformed for George IV (to house one of his mistresses) by Sir Jeffry Wyatville in the 1820s, was, from 1930 until the abdication in 1936, the private residence of the man ow known as the duke of Windsor. It was at the s it was most often called, that his grand pas- Wallis Simpson began. There it flowered, finally wrote the speech telling the uld not discharge his duties as king an he loved.



continued on page 180



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Inside the Private Realm of Edward VIII and Wallis Simpson
continued from page 178

RIGHT: Edward made a library from a space that had been an entrance hall in George IV's day, adding to the suite that served as his private apartment. A new entrance was created from the Flagstaff Tower.



An imposing tower rises high above the surrounding trees, giving the Fort a look of much greater antiquity than its eighteenth-century heritage. Actually, it is a pseudo-Gothic hodgepodge. But to Edward, its most endearing attribute was that from the top of the tower on a clear afternoon, through a pair of decent binoculars, one could make out the dome of St. Paul's Cathedral in London, nearly twenty-five miles away. It was also situated on Virginia Water, where he and his three brothers and sister had gone boating as children.

At the time he took possession of Fort Belvedere, his mistress was Freda Dudley Ward, and it was she who took on the job of overseeing the alterations, renovations and decorations—including many modern comforts unknown in country houses of that period: central heating, a bath for nearly every bedroom, showers and a Turkish bath. Ironically, once Freda's work on the Fort was complete, another mistress—Thelma, Lady Furness, twin sister of Gloria Morgan Vanderbilt and the beautiful American bride of a viscount—replaced her. A year later, her good friend Wallis Simpson stole Edward's affections while she was on a trip to the States.



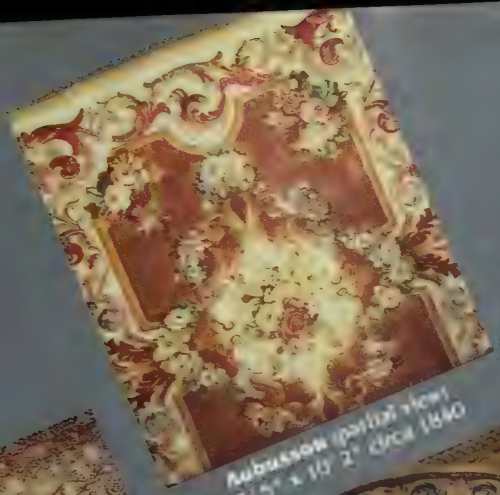


Wallis first visited the Fort with her husband, Ernest Simpson—a weekend invitation engineered by Lady Furness. According to Wallis, she felt as though she were being propelled into a mythical kingdom. The hexagonal turrets rose in the soft purple twilight as her car drove through the gates with the three feathers of the Prince of Wales on either side. A smooth white stone driveway led to the arched entrance. Suddenly, the prince, dressed in tweed plus fours, came toward them, a small bounding figure, looking for all the world like a youth, although in reality he was about to celebrate his thirty-eighth birthday.

He regarded the Fort as his private home and not a royal residence, and took great pride in showing his guests the premises. He led them first into the domed hexagonal entrance hall. The black-and-white-marble floor was inlaid with a giant star at the center. Overhead, there was a handsome cut-glass chandelier, and in each corner of the room

ABOVE LEFT AND LEFT: The Queen's Bedroom, a unique hexagonal space that had been the "great" room on the second story of the Fort, was added by Sir Jeffry Wyatville in 1827. Featuring wide Gothic bay windows, intricate cornice decoration and a fireplace, the room was set aside for important guests. A large draped bed centers its shallow alcove.

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Aubusson (partial view)
13' 5" x 10' 2" circa 1840



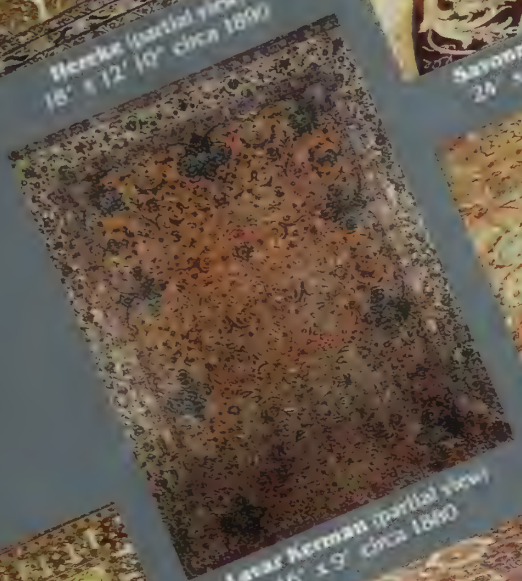
Heriz (partial view)
18' x 12' 10" circa 1890



Savonnerie (partial view)
24' x 18' 4" circa 1880



Bessarabian (partial view)
16' x 11' 4" circa 1860



Lesar Kerman (partial view)
16' x 9' circa 1880



Sultanabad (partial view)
13' 2" x 10' 9" circa 1840



Amritsar (partial view)
12' x 9' circa 1900



Bakhshayesh (partial view)
21' 2" x 11' circa 1880



Oushag (partial view)
14' x 10' 2" circa 1870

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Inside the Private Realm of Edward VIII and Wallis Simpson
continued from page 180

stood a bright yellow leather chair. The drawing room was also hexagonal. Yellow velvet draperies were drawn across the five pairs of handsome lancet windows; the walls, which were paneled in natural pine, were hung with a fine collection of Canalettos. The room had originally been George IV's dining room, and the ceiling had been lowered to give it a more intimate ambiance.

His bedroom and study, both done in red chintz and Chippendale furniture, were on the ground floor and looked out to the garden. A newel staircase led to the second story. Thelma, who never came with her husband, occupied the principal bedroom, the unique hexagonal Queen's Bedroom—so-called although there is no record of a queen ever having slept in it. Wide bay windows and a dressing table of vast proportions dominated the room, which also contained an oversize bed with draped headboard. The entire decoration was in deep blush pink.

The Simpsons were given the twin-bedded Blue Room a bit down the corridor. Only a few months would pass before Lady Furness was dispossessed and Wallis became the chatelaine of the Fort. It was there, beneath its mock bastions, that their love grew more impassioned and their compact solidified. Wallis did not institute any major renovations, but she replaced the pink décor of the Queen's Bedroom with soft shades of cream and beige. Nonetheless, she refused to occupy it and used it as a room for their most prominent married guests. Instead, she enlarged the Blue Room for herself into a bed-sitting-room by breaking through to and incorporating the next room. Then she redid Edward's apartments in autumnal colors of orange, gold and brown.

For all of 1935 and most of 1936, Edward and Wallis spent their most treasured hours at the Fort. It was there that he received word from his mother, Queen Mary, that his father, the king, was dying. When Edward ascended the throne, the Fort was the one place he and Wallis could have time to themselves.

During the tense atmosphere of the abdication crisis, the Fort truly became the lovers' only refuge. To the world, the name Fort Belvedere evoked a sense of romantic mystery as the dynastic and constitutional drama was enacted within its cement-surfaced, ocher-colored brick walls. The place seemed to have reverted to its original intended use as a fortress. The thirty-one rare and beautiful brass guns that surround Fort Belvedere date from between 1729 and 1749, and shortly thereafter, the battery was enlarged to hold forty-seven guns. Edward took great pride in these guns, and he and Wallis bid their final private farewell be-

A Palace By The Sea



ration does not constitute an endorsement of the merits or value of the project. Obtain

fore the abdication standing by one, the far-off night lights of London obscured by dense fog. Moments later she fled by car to France.

On December 11, 1936, Edward abdicated. The Fort Belvedere Agreement he had signed the previous night stipulated that he would receive a yearly income for his rights in Sandringham and Balmoral but that he must leave the country immediately and be separated for six months from Wallis. He went to Austria. In June they were married in France.

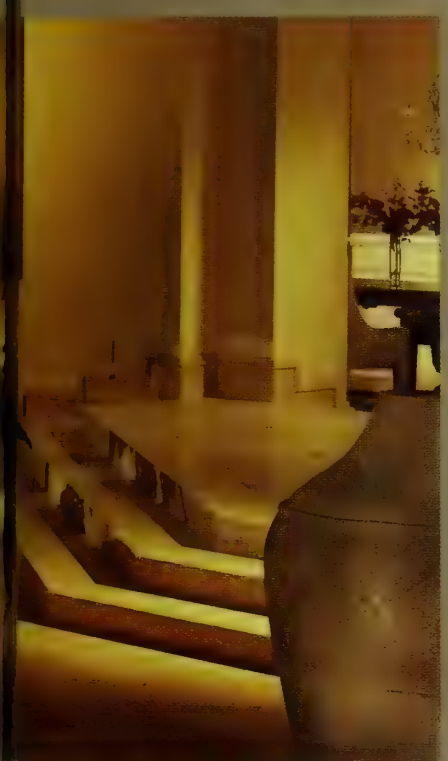
The fate of his beloved Fort Belvedere and of the many treasured possessions he was forced to leave there in his hurried departure from England was the object of Edward's concern for many years. He considered the Fort his private home and maintained its upkeep. In 1940, then known as the duke of Windsor, he was informed by the king's legal representative that Fort Belvedere was no longer his "because the present sovereign had never formally confirmed him in possession of it."

His bitterness increased when he learned that the plants from the Fort's gardens, which he had cultivated so lovingly and at such great personal expense, had been moved in midwinter to the royal nurseries at Windsor. Shortly after the end of World War II, trunks and crates containing furniture, silver, paintings and china—all indisputably his—were shipped from their storage in the basements of the Fort to the Windsors' home in Paris. Tears filled Edward's eyes as he watched the various items emerge from their embalmings, somewhat like old friends suddenly returned to life from their coffins.

During the war the Fort had been the headquarters of the Office of the Commissioners of Crown Lands. Then it was unoccupied for a full decade, and it was in a state of terrible disrepair when, in 1955, the duke of Windsor's cousin the Honorable Gerald Lascelles was given the Crown Lease and moved in with his wife and family, after an extensive redecoration of the interior was completed. Several years ago the lease was bought by an American.

Very little of Edward's occupancy has survived. Of course, the rooms still retain their unique shapes, and the great bay windows and the newel staircase remain, as does the most notable addition Edward made to the exterior: Battlement Walk.

It is said that on a cold, wet December night, with fog heavy in the air, the ghostly figures of the famous lovers can be seen moving side by side along the smooth white stonework of Battlement Walk, sometimes by a cannon near the battery, and that their voices—one distinctly American, the other low and clipped—are carried on the winter wind. □



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A furniture maker who uses lasers and a woodcarver from the old school combine their talents to make intricate pieces for Robert A. M. Stern projects.

One of Stern's associates, Randy Correll, gives furniture maker **Bruce Volz** rave reviews: "He knows what will work and what won't, what's comfortable and has the right proportions." Volz says his forte is figuring out how to execute "highly involved designs." For dining room tables (right) for a Stern-designed house in New Jersey, the marquetry was so intricate Volz decided to have the veneer laser cut to achieve the utmost precision. Bruce Volz Furniture Works, Box 1005, Easthampton, MA 01027; 413-527-8656.



COURTESY BRUCE VOLZ

The drawings for the same dining tables called for carved legs, so Volz took the furniture to his best woodcarver, **Dimitrios Klitsas**. "I don't think there's anything one could dream up that Dimitrios couldn't do," says Armand LeGardeur, another Stern associate. He has called on Klitsas to provide capitals, paneling and other carved architectural elements (right). Klitsas recently completed an Ionic-style carving to serve as an ornament in Stern's own residence. Dimitrios Klitsas, 705 Union St., West Springfield, MA 01089; 413-732-2661.



T. KAHN/HDROS

Designed for Reading

Point of View: Design by Jay Spectre, with an introduction by *Architectural Digest* editor-in-chief Paige Rense (Bulfinch Press/Little, Brown; $40), traces Spectre's 30-year career of designing interiors and includes photographs of his foray into furniture licensing . . . ***Arquitectonica,*** written by Beth Dunlop and designed by Massimo Vignelli (AIA Press; $40), examines the impact architects Bernardo Fort-Brescia and Laurinda Spear have made with their unconventional buildings and use of bright colors . . . In ***More Decorating with Flowers*** (Harry N. Abrams; $60), floral designer Ronaldo Maia shares his design and entertaining ideas from the past 12 years on all aspects of flower arranging, from simple bouquets to lavish presentations . . . ***Textile Designs*** by Susan Meller and Joost Elffers (Harry N. Abrams; $65)—subtitled *Two Hundred Years of European and American Patterns for Printed Fabrics Organized by Motif, Style, Color, Layout and Period*—is a fully illustrated look at printed textiles.



Designer Lines

Robert Metzger is launching his **Irish Classic Collection** of bed linens and bath accoutrements for Royalton. This is the first time the designer has worked in this field, and he says, "It's the natural progression of a designer—it's like going from high school to college to graduate school." Pointing out that "one always wants to stay contemporary," Metzger adds, "This is the element that can complete the rooms it's used in, and this was the element missing up to now from my career as a designer." The two designs are *Carrie's Bough* (left), which has lush lilacs on a striped purple-and-lavender ground with intervening stripes of small blossoms and green vines, and *Galway Lyre*, an Adamesque design of lyres, wreaths and rosettes. Despite what Metzger calls the "sophisticated edge" of his creations, there is a happy sentimentality in the fact that *Carrie's Bough* is named for his mother. Robert Metzger Interiors, 215 E. 58th St., New York 10022; 212-371-9800.

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Rooms of Their Own


D. K. FELDE

The Nickerson Mansion, one of the few remaining Chicago manses of its time, has become the new home of **R. H. Love Galleries**' American art collection. Built in 1880 and known locally as the Marble Palace for the 20 different types of stone used in its construction, the mansion has elaborately carved mahogany paneling (left) and friezes, an African ebony fireplace, parquetry composed of as many as eight different woods in one room and a Tiffany-style domed glass skylight.

Against this backdrop is art collector and author Richard Love's rich assemblage of Colonial American through Impressionist art, including a large pastel of a mother and child by Mary Cassatt, a Winslow Homer watercolor and a pair of portraits in their original hand-painted frames by Ammi Phillips. R. H. Love Galleries, 40 E. Erie St., Chicago, IL 60611; 312-274-5683.


COURTESY SCHUMACHER

In the Showrooms

Schumacher has created a wonderfully mad woven fabric with a pattern that could best be described as "flying crockery"—chalices, goblets and platters packed densely together and totally topsy-turvy. Called *China Dynasty*, the design (above right) comes in combinations of charcoal, rose, ocher, delft blue and bone on white. Schumacher's new Victorian Collection includes *Gobelin's Forest* (right), which has deep-leaved trees shading a river with hills and a darkening sky in the background. The printed fabric and wallpaper were taken from a 1905 wallpaper fragment, and the horizontal lines, which are meant to suggest the threads of a tapestry, were part of the original pattern.

Another handsome product of the Victorian Collection is *Renaissance Grapes*, which has a small detailed pattern of grapes among leaves twining through the arabesques of wrought-iron scrollwork. Schumacher has produced a chintz and a wallpaper, inspired by an 1870 cotton printed fabric in the Renaissance Revival style of Charles Eastlake and Owen Jones. Most of the combinations of this design are in two colors, such as brown on beige or copper on rust, but one combination of gray on beige prints the grapes bright orange.

"We have looked a little too 'country house' for too long—now we have a town house look," say the people at **Osborne & Little** about their new Emperor wallpaper collection. Names with Napoleonic associations are given to wallpapers in cool, urbane colors embellished with stars, laurel wreaths and—with a quick look back at the Bourbons—the fleur-de-lis. *Couronne* is the stylized laurel wreath, reminiscent of the crown that Napoleon placed on his own head; *Eugénie* has a latticework motif; *Consul* has a design of single stars; *Bernadotte* is the fleur-de-lis; *Recamier* has stars in a lattice pattern of oval leaves; and *Marengo* shows tiny stylized flower shapes or star bursts.


COURTESY SCHUMACHER

All have complementary borders, and all are in the refreshing tones of steel and parchment and robin's-egg blue and burnt umber. There is a witty fabric in the **Designers' Guild** material, which is handled by Osborne & Little and produced by English interior and fabric designer Tricia Guild. *L'Heure du Thé*, in her Dejeuner Sur l'Herbe Collection, was taken from a painting by Belgian artist Isabelle de Borchgrave. It is a close pattern of a bright blue lattice with the spaces filled in with lime-green foliage and bright bursts of white and lilac blossoms.

Richard Maslow has opened a new showroom in New York's D&D Building, near his Maslow Group showroom, for his line of restored furniture from the 1940s and 50s called **Full Circle**. "We've cut down so many trees that it's almost impossible to get anything with the width of board used in a 1950s walnut country French cabinet," he says. Maslow restores pieces made by name designers of the period such as Hollis Baker and Doris Dessauer. Some of his furniture comes from England, such as a kneehole desk made in the form of large stacked volumes with edges ridged and gilded to resemble gold-leafed pages.

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More than Cuckoo

Antiques dealer Hansueli Fröhlich (*AD-at-Large*, April 1991) enjoys being surrounded by antique clocks in his Swiss gallery. But since he prefers them in perfect working order, he has found three clockmakers whom he can rely on.

For dainty form clocks—Fröhlich recently had one in the shape of a plum that was as small as a coin—he goes to **Bruno Stebler**. "I don't know anybody else who can repair form clocks. Their spindle works are extremely fine," Fröhlich says.

Wood clocks made by peasants in the 17th through the 19th centuries also pose particular problems, according to Fröhlich. "In the summer they work; in the winter, if it's just a little too dry, they don't." To compound the problem, the mechanisms of country clocks vary from region to region. Fröhlich relies on **Josef Holenstein** to sort out the woes of ailing wood works. Stebler and Holenstein can be contacted through Hansueli Fröhlich, Marktgasse 26, 9000 St. Gallen, Switzerland; 71-233-212.

Alexandre Kusturovic repairs enamel faces. "I will send him enamel faces if they have split or if parts have come off," Fröhlich says. Kusturovic uses a cold resin that doesn't need to be fired. "It looks very much like enamel," he says. "You have to fire enamel four times, put the numbers on with a toothpick and fire it again." Alexandre Kusturovic, 5 Castelnau, London SW13 9RL; 81-748-5216.



Making a Splash

Gloria & Associates, a Dallas-based family of decorative painters, "travels the country from east to west splashing the walls of eager fans with dramatic painting techniques," says Mario Buatta.

The family scion, Archilao Gloria, who migrated from Italy more than 30 years ago, turned his skill in European-style glazing into "high-fashion paintwork," adorning the walls and ceilings of many Fifth Avenue apartments and Southampton houses with murals (above), *faux-marbre* and precious stones. His sons now run the business, which has grown to a staff of 30 artisans kept busy by Buatta, Jay Spectre, Samuel Botero and other designers.

The Glorias lay claim to some unique treatments, including a substance that is stronger than concrete and simulates any surface —marble, stone, slate or brick—but at a fraction of its cost. Gloria & Associates, 1025 N. Stemmons Freeway, Dallas, TX 75207; 214-748-1285.

A Look Back in Paris



COURTESY YVES GASTOU

Galerie Eric Philippe is one of three Paris galleries concentrating on Moderne and modern furniture and objects. Philippe has European furniture, carpets, tapestries and decorative objects, mainly from the 1920s to the 40s, such as a one-of-a-kind sharkskin box with silver-plated dolphins by André Arbus (right). Arbus and Jean-Michel Frank top the list of Philippe's favorites. Galerie Eric Philippe, 25 Galerie Véro-Dodat, 75001 Paris; 42-33-28-26.



COURTESY ERIC PHILIPPE

A source for modern to postmodern furniture is Yves Gastou, who has two locations in Paris. **Galerie Yves Gastou** is heavy on the metal-furniture designers of the 40s and 50s who worked in a baroque style, most notably Raymond Subes and Gilbert Poillerat. Among Poillerat's designs are a whimsical painted and patinated wrought-iron settee and matching chairs with crown-shaped backs (left). Gastou also showcases top contemporary designers: Shiro Kuramata, Ettore Sottsass, Garouste and Bonetti, and Philippe Starck. Included in Gastou's collection is a Plexiglas Kuramata chair, with roses embedded in the armrests and base. Another prominent piece is a yellow-briar-and-giltwood chest of drawers that Sottsass fashioned in the shape of a cross. Gastou's smaller shop, **Yves Gastou**, in the Louvre des Antiquaires, is filled with Adnet, Frank and Arbus furniture, ceramics such as Sèvres and objets d'art. Galerie Yves Gastou, 12 rue Bonaparte, 75006 Paris; 46-34-72-17. Yves Gastou, Louvre des Antiquaires, 2 place du Palais Royal, 5 Allée Boulle, 75001 Paris; 42-61-57-29.

Gallery owner **Olivier Watelet** also takes an interest in the Moderne Revivalist designers, showing furniture and objects of Arbus and Adnet alongside the creations of Marc du Plantier, Jacques Quinet and Serge Roche. Watelet recently had on display an oak armchair Adnet designed with Aubusson needlepoint on the front; a yellow Quinet sofa that rests on a bronze frame; and a 1947 sideboard with gilt wrought iron and bronze feet by Marie Louis Süe. Galerie Olivier Watelet, 11 rue Bonaparte, 75006 Paris; 43-26-07-87.

continued on page 190

In a surprise turnaround, three of Germany's top automotive journals rated the new Audi 100 V-6 better than the Mercedes 300E 2.6 and the BMW 525i.

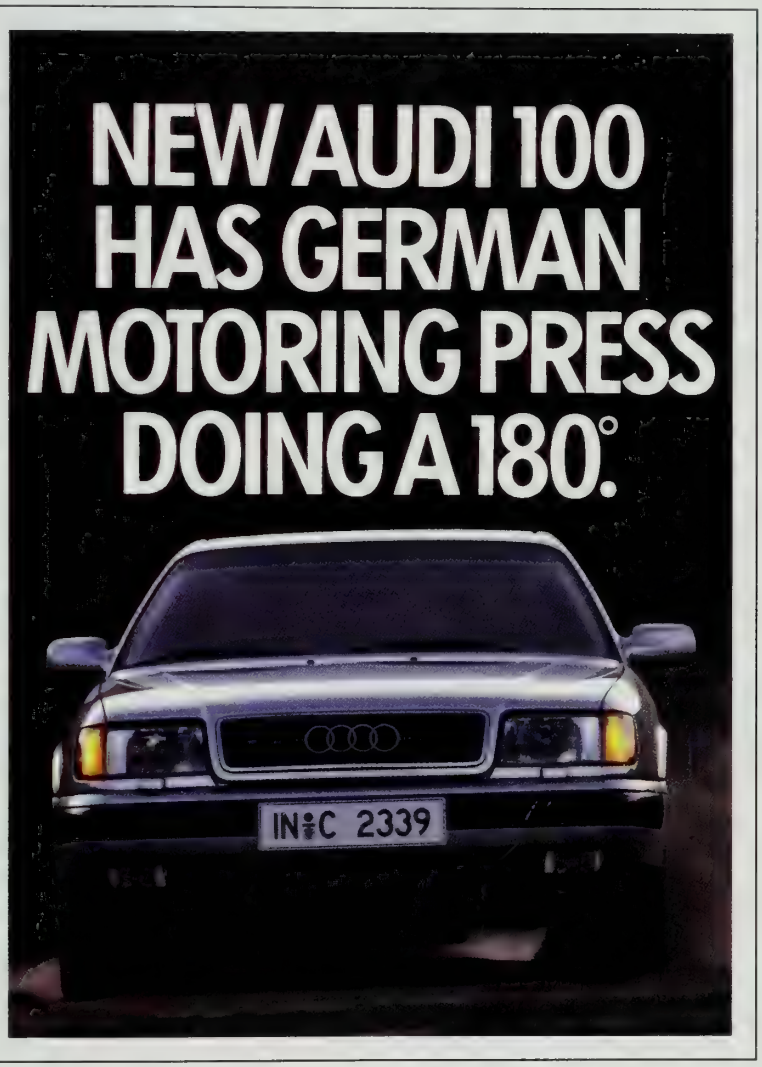
Long regarded as the reigning monarchs of German performance sedans, Mercedes and BMW have never had much concern about a possible dethronement. However, that was before Audi engineers unveiled their most impressive achievement to date. The all new Audi 100.

In tests conducted by three of Germany's top automotive journals, the totally redesigned Audi 100 outscored both the Mercedes 300E 2.6 and the BMW 525i.

According to AUTO MOTOR UND SPORT, the Audi 100 took control of the testing early and often, besting Mercedes and BMW in Bodywork, Handling and Control, and Economy. **"Audi has succeeded...in not just drawing level with the competition, but moving ahead of it."**

It would seem that the eight years Audi engineers had labored over this newest of Audis had indeed paid off. As Andres Borchman, editor of AUTO BILD, said, **"The new Audi 100 is no longer number three among the distinguished German marques, but, as the test proves, number one."**

The test journalists at MOT made it unanimous: **"The Audi is clearly the deserving winner."**



Both on the surface and beneath the skin, the new 100 differs dramatically from its predecessors. The styling is more dynamic. The interior is roomier. And the venerable 5-cylinder power plant has given way to a 172hp V-6 engine with superior low-end torque.

One area that wasn't tested but should be mentioned is the Audi Advantage: A program that includes the cost of all scheduled maintenance, even oil changes, for three years or 50,000 miles.

Neither Mercedes nor BMW can top it. Nor can they any longer claim to be at the top of this class. That honor now belongs to the new Audi 100.

AUDI 100S
AT A GLANCE

GENERAL: Front-wheel drive, 5-passenger sedan, 4-door galvanized body. Base price: $29,900*

ENGINE: 2.8-liter SOHC V-6, iron block, aluminum heads, 172-hp. Multi-path induction system.

DRIVETRAIN: 4-speed automatic or 5-speed manual transmission.

STEERING: Rack-and-pinion, power-assisted, vehicle speed-sensitive.

BRAKES: ABS, power vented front discs, rear discs.

PERFORMANCE: 0-60 mph in 8.8 sec / Top track speed 130 mph (manual version) 26 mpg Highway, 19 mpg City.†

MAJOR STANDARD EQUIPMENT: Driver's side airbag, automatic tensioning front seatbelts, power steering, windows, seats, and locks, A/C, cruise control, tilt and telescopic steering, two-way power sunroof.

SOUND SYSTEM: 8-speaker AM/FM stereo radio/cassette w/anti-theft features.

**Price based on MSRP with manual trans., excluding taxes, license, freight, dealer charges and options. Equipment levels vary. Prices subject to change. †1992 EPA estimates.*

For the Auto Motor Und Sport test results, call 1-800-FOR-AUDI.

Fit for an Emperor

Louise Fitting, visiting Miami, stopped by antiques dealer **Evelyn S. Poole**'s shop in the city's old design district. "She has a huge gallery full of ornate pieces, a lot of memorabilia," Fitting says. "If you're collecting, it's worth a trip to Miami to have a look." One piece Fitting admired was a Louis-Philippe boulle marquetry jewel casket. She also browsed through Poole's large collection of Napoleonic artifacts, including signed documents and writings.



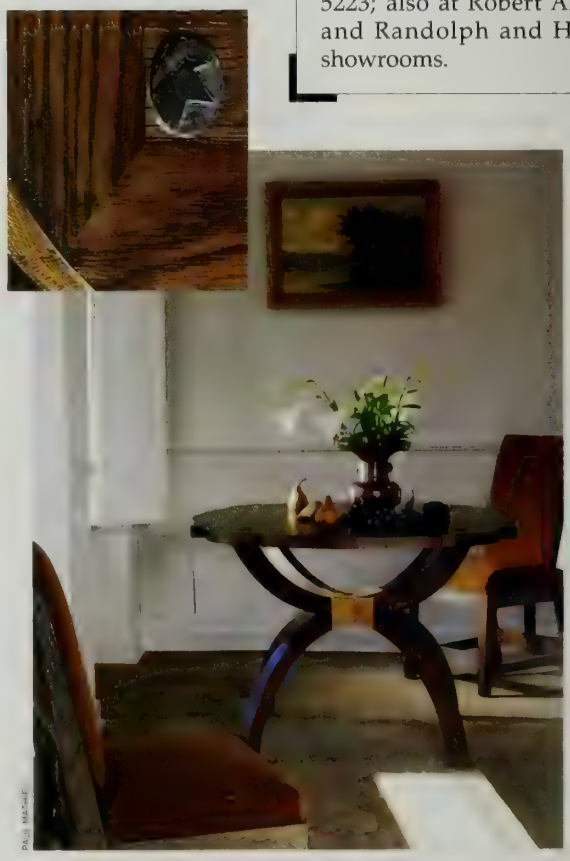
Poole, an ardent admirer of Napoleon, owns a ca. 1810 chair that bears the emperor's cipher and has scrolled arms that rest on carved lions' heads. The focal point of her Empire collection is an early-19th-century *lit d'alcove* (above right), elaborately decorated with the busts of four classical maidens anchored at each corner, a horse-drawn chariot mounted on the face of the footboard, and mermaids and griffins on the sides.

A sizable part of Poole's collection consists of large-scale antiques, including a ten-by-four-foot Japanese silk wall hanging from the Meiji period and an eight-foot-high George III–style giltwood mirror with a Chinese fretwork balcony. Evelyn S. Poole, 3925 N. Miami Ave., Miami, FL 33137; 305-573-7463.

Suite Dreams

A set of furniture (right)—originally designed by Paul Mathieu and Michael Ray for a residential suite at the Chateau Marmont in Los Angeles—is now being sold in Paris at **Galerie Pierre Passebon**. **Ecart International** also has select pieces. Mathieu and Ray's favorites are a stylized desk and chair. The Biedermeier-style oak desk, tinted an orange that "looks like gold in the Los Angeles light," has a slightly concave back shelf that rests on thin black supports. An accompanying modern wing chair juxtaposes dark green upholstery against a black oak frame. Galerie Pierre Passebon, 2 impasse des Bourdonnais, 75001 Paris, 42-36-44-56; Ecart International, 111 rue Saint-Antoine, 75004 Paris, 42-78-79-11.

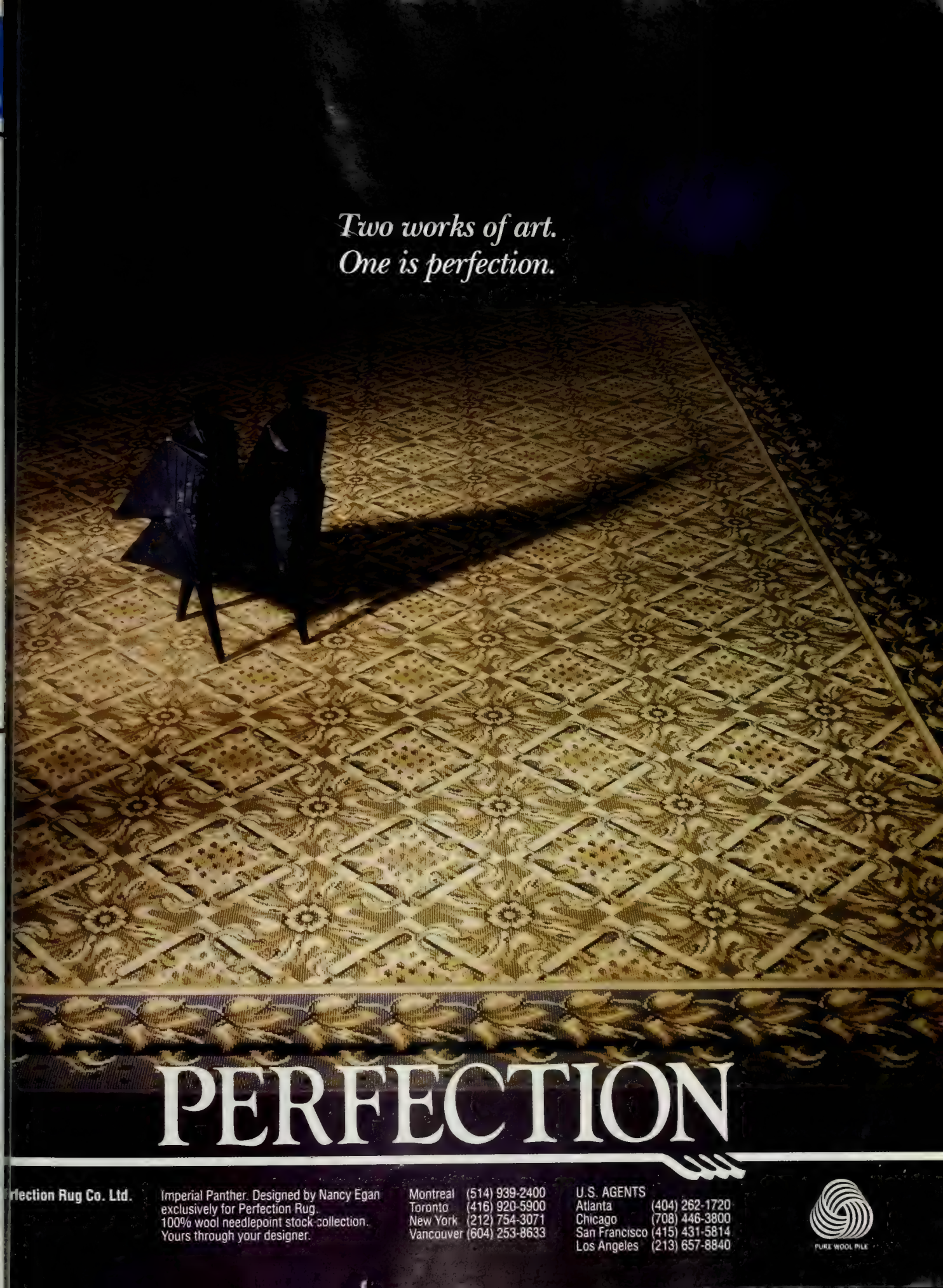
Mathieu and Ray also designed the classically inspired Trophée Collection of three wallpapers and one border pattern, recently made available through **Donghia**. "We wanted to incorporate some of their hand-painted murals into paper designs," says Sherri Donghia. *Mars* displays a Greco-Roman influence, with a shield motif encircled by a draping garland. The Venetian Renaissance origins of *Lucrèce* are symbolized by bow, bottle, sun and flower motifs in either pale neutrals or rich shades of indigo, green and black. Donghia, [illegible]925-2777. □



Under Wraps

For decades, the Swiss company **Bischoff** has provided lace for home furnishings and lingerie, but it has remained relatively unknown. Now Bischoff is manufacturing high-tensile Egyptian cotton bed linens under its own name and is making them available across the U.S.

There are seven patterns, one of them a canine design that Steve Chase uses. "It's one you can easily put on a man's bed and not feel like you've gone too far," Chase says of the design, called *Royal Hounds*. That design and the six others are based on centuries-old motifs catalogued at the company's museum of antique lace designs in St. Gallen, Switzerland. Bischoff, 800-331-5223; also at Robert Allen and Randolph and Hein showrooms.



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Indianapolis, Indiana 46220
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505/982-4631

Robert M. Hicklin Jr., Inc.
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Spartanburg, South Carolina 29302
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Plymouth Meeting Gallery
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Redfern Gallery
1540 South Pacific Coast Highway
Laguna Beach, California 92651
714/497-3356

Vose Galleries of Boston, Inc.
238 Newbury Street
Boston, Massachusetts 02116
617/536-6176

Pages 82–88:

Meiji-Mura Museum
1 Uchiyama
Inuyama City
Aichi Prefecture, Japan
81-568-67-0314

Pages 92–99:

Helen Partello-Hollingsworth
198 River Road
Roxbury, Connecticut 06783
203/350-5123

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New York, New York 10022
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1122 Route 22 West
Mountainside, New Jersey 07092
908/232-8500

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Pages 122–125:

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David A. Schorsch
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New York, New York 10021
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New York, New York 10021
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London SW3 3ST, England
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Ron Holland Design
Currabinny
County Cork, Ireland
353-21-378301

Pages 160–165:

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New York, New York 10019
212/247-4459

Lauder Bowden
226 East Fifty-fourth Street
New York, New York 10022
212/832-6640

David Engel/Landgarden
215 Park Avenue South, Suite 1912
New York, New York 10003
212/228-9500

Pages 166–172:

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